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THE

# ORTHOËPIST:

A PRONOUNCING MANUAL,

CONTAINING

ABOUT THREE THOUSAND FIVE HUNDRED WORDS.

ALFRED AYERS.
AYRES

NEW EDITION REVISED AND ENLARGED.

ADAPTED FOR USE IN CANADIAN SCHOOLS BY T. C. L. ARMSTRONG, M. A., LL.B.

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## PREFATORY NOTE

## TO THE CANADIAN EDITION.

In the pronunciation of many words this edition of "The Orthoëpist" will be found to differ materially from the American edition. The latest English authorities have been carefully consulted in making the revision, and it is believed that the present edition is now in harmony with the best English usage.

The chapter on the Essentials of Elocution was originally prepared for the Royal Canadian 5th Reader by J. Douglas Christie, B.A., and contains all that the student will need on the "Principles of Reading" required for teachers' examinations, and will thus save him the cost of a separate work on the subject.

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## ESSENTIALS OF ELOCUTION.

The Art of Reading consists in the appropriate utterance of the thoughts and feelings presented in written language.

The written or printed words are only the signs or symbols of thought and feeling; and the best reader is the one who best uses these symbols to convey to the listener the thoughts and feelings which the words represent.

Some thoughts are bold, vigorous, and energetic, and show that the mind is roused. Others indicate that cool, calm, and collected state of the mind in which it is ready to deal with every-day matters. Again, the mind may be weighed down by sorrow, animated by joy, or softened by pity. Each of these states may be expressed by tones of the voice.

Now, it is impossible for a reader to give correct vocal expression to what he does not clearly understand and appreciate. Hence, he must first make a thorough study of the ideas and feelings to be expressed. He must determine—

 The general spirit of the selection; that he may know the force of voice, etc., with which it should be read.

- (2) The important individual ideas; that he may know which words need special force or emphasis.
- (3) The relative importance of the different ideas; that he may be able to express clearly the exact and full meaning of the author.

The primary requisites of a good reader are:

- I. CLEAR ARTICULATION.
- II. CORRECT PRONUNCIATION.
- III. CORRECT VOCAL EXPRESSION.

#### I. CLEAR ARTICULATION.

Many persons acquire, through carelessness, habits of slow and indistinct articulation, such as mumbling, joining words together, and making unaccented syllables almost inaudible. For effective reading, distinct utterance is, therefore, the first and most important requisite.

Articulation is effected by the action of the lips, tongue, palate, and jaws. If these organs do not act promptly and easily, the articulation will be indistinct and imperfect.

The following exercises will aid in disciplining the muscles used in articulation, and in accustoming them to energetic action:

- 1. Pronounce the sound ee, extending the lips as much as possible sidewise, and showing the tips of the teeth.
  - 2. Pronounce ah, opening the mouth wide.
  - 3. Pronounce oo (as in cool), contracting the lips.

Having uttered the sounds in this order, Ee-ah-oo, three or four times, rearrange them thus, Ee-oo-ah, Ah-ee-oo, Ah-oo-ee, Oo-ah-ee, Oo-ee-ah, and utter them as described above.

 Pronounce the words stand, strike, halt, hold, forcibly expelling with each utterance all the air from the lungs.

After having continued this exercise for a short time, take a sentence and pronounce each word separately, with the utmost precision, exaggerating, at first, the movement of the lips and jaws. Next, pronounce phrases in the same way, and finally whole sentences, taking care in every case to open the mouth and move the lips.

#### EXAMPLES.

## (1) Articulation of single words:

The—hours—pass—slowly—by,—nine—ten—eleven—how—solemnly—the—last—strike—of—the—clock—floats—out—upon—the—still—air. That—lasts—till—night. Neither—sect—nor—schism—shall—divide—us. Ignorance—is—not—bliss. The—torrent—rushed—down—the—rocks—pouring—and—roaring—grumbling—and—rumbling.

## (2) Articulation of phrases:

Self-denial and discipline—are the foundation—of all good character,—the source—of all true enjoyment,—the means—of all just distinction. A correct articulation—is attained chiefly—through the free—and elastic movement—of the jaw,—tongue, and lips. To gain his ends—he lends—his utmost strength. This act—

more—than all other acts—laid the axe—at the root—of the evil.

## II. CORRECT PRONUNCIATION.

By Pronunciation in its restricted sense is meant the exact employment in utterance, of the vowel and consonant sounds, and accents, which custom has established. Authorities differ as to the mode of expressing these sounds. Care should, therefore, be taken to follow those models which the best usage has sanctioned.

## III. VOCAL EXPRESSION.

The chief elements of Vocal Expression are: Quality, Force, Pitch, Time, Stress, Inflection, Emphasis, and Pause.

#### 1. QUALITY.

By Quality is meant the tone of voice used in expressing thought and feeling.

Certain tones are always associated with certain emotions.

There are five qualities of voice used in reading: Whisper, Pure Tone, Semi-Tone, Orotund, Basilar.

(a) The Whisper is used to express caution, fear, and secrecy. Horror, awe, and intense reverence are also expressed by a whisper, but one more strongly aspirated.

Example:

"Whispering with white lips—'The foe! They come! They come!"

(b) Pure Tone is that used in common conversation, simple narrative, description or argument, and in the expression of agreeable ideas, and tranquil or cheerful feelings. It is the natural tone of tenderness and compassion.

Example:

"Hail to thee, blithe spirit,

Bird thou never wert,

That from heaven, or near it,

Pourest thy full heart
In profuse strains of unpremeditated art."

In such a cry as "Boat! ahoy!" we use what is sometimes called Mechanical Pure Tone, which consists of purest tone, loudest force, highest pitch, and sus-

of purest tone, loudest force, highest pitch, and sustained movement, to carry the voice the greatest distance with the greatest ease.

(c) The Semi-Tone expresses physical or mental weakness.

Example:

"I fear it is too late, and I shall die."

(d) The Orotund is the pure tone deepened and intensified, sonorous, round, and full, rich and thrilling. It is thus the natural tone for awe, grandeur, vastness, reverence, deep pathos, and powerful appeals.

Example:

"Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, great billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal!"

(e) The Basilar or Guttural Tone indicates the meannesses of human nature—malice, rage, intense hatred, revenge, and loathing.

## Example:

"On what compulsion must I? Tell me that!"

"My deeds upon my head! I crave the law; The penalty and forfeit of my bond."

" Is that the law?"

Few selections can be read throughout with the same quality of voice. Hence the necessity for the reader to make an analysis of the thoughts and sentiments, so that he may know when to change the quality of his voice. He must notice, too, that every quality of voice has its peculiar possibilities of Force, Pitch, and Time.

#### 2. FORCE.

Force is the volume or degree of loudness used in reading.

Although the volume of sound may vary from a soft whisper to a shout, it will be sufficient to make only three degrees of Force—Soft, Moderate, and Loud.

Soft or Gentle Force is generally used in the expression of pathetic and subdued feelings—caution, secreey, awe, pity, and tenderness.

## Example:

"My mother! when I learned that thou wast dead, Say, wast thou conscious of the tears I shed? Hover'd thy spirit o'er thy sorrowing son, Wretch even then, life's journey just begun?"

When the mind is unexcited, it expresses itself with Moderate Force. This, then, will be the prevailing force in unimpassioned discourse, and in reading narrative, descriptive, or didactic selections.

## Example:

"A man he was to all the country dear,
And passing rich with forty pounds a year;
Remote from towns he ran his godly race,
Nor e'er had changed or wished to change his place."

Loud Force is used in powerful appeals, and in the expression of all violent passions and vehement emotions, such as anger, command, exultation, scorn, and defiance.

## Example:

"Fiercely he shouted: 'Bear away, East-by-north, for Seven Isles Bay.'"

#### 3. Рітсн.

Pitch of voice has reference to the degree of elevation in tone. There are three varieties of pitch—High, Middle, and Low.

High Pitch is that which rises above the ordinary speaking tone. It is the proper key for stirring description and animated narration, and for representing elevated feelings and impetuous, impulsive passion, such as joy, exultation, rage, invective, and eagerness. Selections expressing these admit of the greatest range or compass of voice, and variety in change of tone.

Example:

"On," Hampden cried, "for the day is ours."

Middle Pitch is the key-note in common conversation and in unimpassioned thought. Language of little or no emotion admits of but a moderate range of voice.

Example:

"Full many a gem of purest ray serene,
The dark, unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."

Low Pitch is that which falls below the ordinary speaking tone, and is the key-note for the expression of sublimity, awe, and reverence. Such language admits of less range of voice than the preceding, approaching in some cases almost to monotone, or entire sameness of tone.

Example:

"So live, that when thy summons comes to join
The innumerable caravan that moves
To the pale realms of shade, where each shall take
His chamber in the silent halls of death,
Thou go not, like the quarry-slave at night,
Scourged to his dungeon, but, sustained and soothed
By an unfaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams."

Appropriate variety of pitch on successive words and syllables is one of the essentials of good reading. We have unconsciously a tendency to imitate the pitch of sounds that we describe. In nature, high sounds are usually produced by small objects or by rapid motions; low, by large objects or by slow motions.

## 4. TIME, OR MOVEMENT.

The Time that should be given to Pause, to the pronunciation of syllables, and consequently to the entire reading of a piece, must depend upon the character of the selection.

If the selection be animated or joyous, witty or humorous, it will require Fast time. Excitement of all kinds, as in joy, impatience, rage, terror, surprise, quickens the pulse and the utterance.

Example:

"And there was mounting in hot haste;
The steed, the mustering squadron, and the clattering car
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war,"

An equable condition of the mind naturally requires a moderate quickness of utterance. Hence, narrative or descriptive selections should be read with Moderate time.

## Example:

"Let not ambition mock their useful toil, Their homely joys, and destiny obscure; Nor grandeur hear with a disdainful smile, The short and simple annals of the poor."

Gentle emotions naturally require slow utterance. Hence, grave or pathetic selections will require Slow time.

## Example:

"The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
Homeward the plowman plods his weary way,
And leaves the world to darkness and to me."

#### 5. Stress.

If we examine a vowel sound when it is prolonged, we find the force or degree of loudness varying on different parts. Sometimes, the first part of the sound may be loudest, as in the following:

"It is! It is the cannon's opening roar!
The foe! they come! they come!"

Almost unconsciously, in uttering the words cannon's, foe, come, we give greater stress to the initial part of the vowel sound. This is called Initial Stress.

Some sounds begin gently, increase, and then diminish.

> "The curfew tolls the knell of parting day, The lowing herd winds slowly o'er the lea."

Here, on the words tolls, knell, lowing, winds, slowly, the voice swells on the middle of the long sound. This is styled Median Stress.

Some sounds are loudest at the last part of the vowel sound.

"I'll have my bond; I will not hear thee speak:
I'll have my bond; and therefore speak no more."

"And nearer fast and nearer doth the red whirlwind come."

Here, on the words bond, speak, more, nearer, come,

the final part of the vowel sound is loudest. This is called Final or Vanishing Stress.

Abrupt, sudden sounds, represent abrupt, sudden emotions. Anger, for example, is quick, passionate, and explosive. In such cases Initial Stress is correct.

Gentle, swelling emotions, such as delight, tranquillity, tenderness, and sorrow, require Median Stress.

Obstinacy, impatience, scorn, and remorse require Vanishing Stress.

#### 6. Inflection.

Inflection is the rise or fall of the voice, that occurs on the accented syllable of an emphatic word.

There are three inflections: The Rising Inflection, marked thus ('); the Falling Inflection ('); the Circumflex (,,).

The Rising Inflection carries the voice upward from the general pitch, and suspends it on the highest tone required. This is the inflection heard in a direct question: "Are you sure?"

The Falling Inflection marks a continuous downward slide of the voice. It ends on a lower pitch than that on which it begins. "No, I am not sure."

The Circumflex is a union of the Rising with the Falling Inflection. It is always heard when a meaning is intended which the words, taken literally, do not convey.

Sometimes the voice has a continuous, level movement from tone to tone, sliding neither up nor down. This is called **Monotone**, and is employed in reading passages that are solemn or sublime, or that express awe and reverence.

The tones of animated conversation furnish the best examples of Inflection. It is a useful exercise for the reader to change each sentence into colloquial form, to note carefully the various inflections, and to reproduce them afterwards in his rendering of the selection.

#### RULES FOR INFLECTION.

- (a) The Falling Inflection is employed for positive commands and for all ideas that are leading, complete, or known.
- (b) The Rising Inflection is employed for all ideas that are conditional, incidental, or incomplete, or for those that are doubtful, uncertain, or negative.
- (c) Questions for information, or those that can be answered by yes or no, require the Rising Inflection: their answers, when positive, the Falling Inflection.
- (d) Questions that can not be answered by yes or no, or that are equivalent to a positive statement, require the Falling Inflection.
- (e) When words or clauses are contrasted or compared, the first part usually has the Rising, and the last, the Falling Inflection; but when one part of the contrast is affirmed, and the other denied, the latter has the Rising Inflection.
- (f) The Circumflex is used when the thoughts are not sincere, but are employed in jest, irony, double meaning, ridicule, sarcasm, or mockery.

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#### EXAMPLES OF INFLECTION.

- "The curfew tolls the knell of parting day,
  The lowing herd winds slowly o'er the lea."
- "Near yonder copse, where once the garden smiled, And still where many a garden flower grows wild, There, where a few torn shrubs the place disclose, The village preacher's modest mansion rose."
- "Will you ride in the carriage, or on horseback?"
- "I prefer to walk."
- "Do you study German or French?"
- "Do you study German or French?"
- "When are you going to the country?"
- "The quality of mercy is not strained;
  It droppeth as the gentle rain from heaven
  Upon the place beneath. It is twice blessed:
  It blesseth him that gives and him that takes."
- "What should I say to you? Should I not say,
  Hath a dog money? Is it possible
  A cur can lend three thousand ducats?"

## 7. Emphasis.

Emphasis is that force of voice by which certain words in a sentence are distinguished above the rest.

Just as we accent certain syllables of a word, so we emphasize the important words of a sentence. If equal

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emphasis is placed on every word, the reading becomes monotonous.

#### RULES FOR EMPHASIS.

- (a) Peculiarly significant or important words and phrases are emphatic.
  - (b) Antithetical words and phrases are emphatic.
- (c) Words and phrases expressing new ideas take the highest degree of emphasis, but those referring to ideas already suggested or expressed are relatively unemphatic.

#### EXAMPLES.

- "At church, with meek and unaffected grace, His looks adorned the venerable place; Truth from HIS lips prevailed with double sway, And fools who came to scoff remained to pray."
- "The quality of mercy is not strained;
  It droppeth as the gentle rain from heaven
  Upon the place beneath. It is twice blessed:
  It blesseth him that gives, and him that takes.
  'Tis mightiest in the mightiest."

#### 8. PAUSE.

"A pause is often more eloquent than words."

Pauses are of two kinds: Grammatical and Rhetorical.

Grammatical.—This pause is founded upon the grammatical structure of the sentence, and is indicated by the punctuation marks. It is addressed to the eye, and may or may not require to be used as a rest for the voice.

Rhetorical.—This is wholly dependent upon the sense, and, while resting the voice of the reader, is addressed to the ear of the listener.

The frequency, as well as the duration, of rhetorical pauses, varies with the character of the subject, and must be determined by the taste and feeling of the reader. A few rules, however, are subjoined:

## A Pause is required—

- (a) Between the subject and the predicate:"The quality of mercy—is not strained."
- (b) After an inverted part of a sentence:
  - "Wherein doth sit-the dread and fear of kings."
- (o) Before and after every parenthetic and every qualifying clause:
  - "Even at the base of Pompey's statue—
    (Which all the while ran blood)—Great Cæsar fell."
- (d) Before and after every strongly emphasized word or clause:
  - "But mercy—is above—this sceptred sway;—
    It is enthroned—in the hearts—of kings—
    It is an attribute—of God—Himself!"
  - (e) When an ellipsis occurs:
    - "One—to her cottage hearth,
      And one—to his sailor's berth."
  - (f) To arrest attention:
    - "Cuthbert, open; let me in!"
  - (g) Between nouns in apposition:
- "John Robison—a young midshipman—was in the same boat with the General,"

- 9. Different Classes of Ideas and their Vocal Requirements.
- (a) Unemotional or matter of fact, whether didactic, narrative, or descriptive;—

Pure quality, moderate force, middle pitch, moderate time, initial but not strongly marked stress, short slides.

(b) Bold, including declaratory pieces and very emphatic passages in class (a);—

Pure or orotund quality, high pitch, moderate or fast time, loud force, initial or median stress, falling slides.

(c) Animated or joyous, including all lively, happy, or beautiful ideas:—

Pure quality, fast time, high or middle pitch, moderate or loud force, often median stress, long slides.

(d) Subdued or Pathetic, including all gentle, tender, or sad ideas;—

Pure quality, sometimes whisper or semi-tone, gentle force, moderate or slow time, low pitch, median stress, short slides.

(e) Noble, including all ideas that are grand, heroic, or sublime;—

Orotund or pure quality, varied force, pitch, and time, median stress, moderate slides.

(f) Grave, including the deep feelings of solemnity and reverence;—

Pure or orotund quality, slight or moderate force, low pitch, slow time, median stress.

(g) Ludicrous or sarcastic, including jest, raillery, ridicule, mockery, irony, scorn, and contempt;—

Varied quality, force, pitch, and time, initial stress, long slides.

(h) Impassioned, including all very loud pieces, and the violent passions of anger, defiance, and revenge;—

Pure, guttural, or aspirated quality, loud force, high pitch, varied, generally quick time, varied stress.

#### SUGGESTIONS TO THE TEACHER.

The following exercises are recommended as helps for developing and improving the voice:—

- 1. Breathing deeply and slowly, rapidly, and explosively.
  - 2. Reading in a loud, distinct whisper.
- 3. Reading alternately slowly and rapidly, in a high and in a low tone, with a gentle and with a heavy voice.
  - 4. Increasing and diminishing in force alternately.

#### SPECIFICS.

- 1. To strengthen the voice, use loud, explosive expresses.
  - 2. To make enunciation distinct, use the whisper.
- 3. To make the voice smooth, practice exercises with median stress and slow time.
  - 4. To make the voice flexible, read rapidly.



## KEY TO THE PRONUNCIATION.

as in hāle grāv fāte

a, wing	, ш	naie, gray, late.
ă, short	44	păd, făt, hăve, răn.
â, long before r	66	fâre, pâir, beâr.
ä, Italian	44	fär, fäther, cälm.
à, intermediate	66	fást, grásp, bránch.
a, broad	"	fall, walk, haul.
a, obscure	"	liar, hesitancy.
ē, long	"	mēte, sēal, ēve.
ĕ, short	46	měn, mět, sěll, fěrry.
ê, like <i>â</i>	66	hêir, thêre, whêre.
e, like ā	66	obey, prey, eight.
ē	"	hēr, hērd, fērn, vērge.
e, obscure	"	brier, fuel, celery.
ī, long	"	pīne, īce, fīre, fīle.
ĭ, short	66	miss, pin, fill, mirror.
ï, like long e	"	mien, machine, police.
ĩ, short and obtuse	44	sīr, fīr, thīrsty, bīrd.
i, obscure	66	ruin, elixir, ability.
		• , • , • • •
ō, long	66	nōte, fōal, ōld.
ŏ, short	61	nŏt, ŏdd, resŏlve.
$\dot{0}$ , like short $u$	"	son, done, other, won.
o, like long oo	66	move, prove, do.

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ö, like short ooas	in	bösom, wölf, wöman.
ô, broad, like a	66	nôr, fôrm, sôrt, stôrk.
o, obscure	66	major, confess, felony.
oo, long	66	moon, food, booty.
ŏo, short	66	wool, foot, good.
,		, , ,
ū, long	"	tūbe, tūne, ūse, lūte.
ŭ, short	61	tub, nut, us, hurry.
u, like long oo	66	rule, true, rumor.
ü, like short oo	66	büll, püsh, püt.
a, short and obtuse	66	fûr, ûrge, concûr.
u, obscure	66	sulphur, deputy.
$\bar{y}$ , $long$	66	stÿle, lÿre, flÿ.
ў, short	66	sylvan, cyst, lyric.
ŷ, short and obtuse	66	mŷrrh, mŷrtle.
oi or oy (unmarked)	66	oil, join, moist, oyster.
ou or ow (unmarked)	"	out, hound, owl.
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ç, soft, like s sharp	"	çede, çite, merçy.
e, hard, like $k$	66	eall, coneur, success.
ch, soft, like sh	66	chaise, marchioness.
eh, hard, like k	"	ehorus, eeho, distieh.
g, hard	66	ğet, tiğer, beğin.
$\dot{g}$ , soft, like $j$	66	ġem, enġine, eleġy.
$\S$ , soft, like $z$	66	has, amuse, roseate.
th, soft, flat, or vocal	66	this, the, smooth.
$\underline{\mathbf{x}}$ , like $gz$	66	exist, exert, auxiliary.

The letter g, when used in representing the pronunciation of French words, simply indicates that the preceding consonant has a nasal utterance.

# THE ORTHOËPIST

## A.

This vowel is pronounced  $\bar{a}$  as a letter, but  $\bar{a}$  as a word. In the languages of Continental Europe it usually has a sound like a in far or father, or—especially in French—like a in ant, branch, grass, etc.

Aaron—âr'un. ab-dō'men; ab-dŏm'i-nal. ăb'ject; ăb'ject-nĕss. ăb'so-lūte, not-lut. ab-sŏl'u-to-ry.

The dictionaries say that the penultimate o in such words as declamatory, migratory, inventory, matrimony, dedicatory, derogatory, natatory, category, parsimony, piscatory, postulatory, prefatory, preservatory, territory, etc., etc., is or should be pronounced like short (ŭ) or obscure (u) u; that is, like o in major, actor, factor, etc. Is this true? The penultimate o of

these words falls, without an exception, under a rhythmical accent, which naturally does and should bring out, in no small degree, the quality of the vowel, though not in the same degree that it is brought out when standing under a primary accent. And yet it would be as much in harmony with the spirit of the language to say preservatory, making the o as long as the penultimate o in protozoic, as it is to slur it to the extent we naturally do in syllables where it has no accent whatever, as, for example, in protector, protectorship, rector, rectorship, rectory, etc. It is safe to assert that it is only those specially schooled to slur this o who pronounce it according to the dictionary marking. There are many who say matrimony, and a few who say inventory; but there are probably none, in this country at least, who are consistent and uniformly suppress this o in the whole long list of words in which it is found. To do so is to take something from whatever of sonorousness the language naturally has, as all languages are sonorous in proportion to their wealth in vowel-sounds. See antinomy.

ab-sölve', or ab-sölve'. ab-sôrb', not -zôrb'. ab-stē'mi-oŭs. ab'stract-ly. ab-struse', not -strūs'. ac-a-dē'mi-an. ăc'cĕnt, noun. ac-cĕnt', verb; ac-cĕnt'ed. ăc'cĕss, or ac-cĕss'.

The first marking is preferred by the later orthoëpists, and is sanctioned by our most careful speakers.

ac-ces'so-ry, or ac'ces-so-ry.

Ease of utterance has shifted the accent from the first to the second syllable, where it will remain.

ac-clī'māte; ac-clī'ma-tīze. ac-cŏst', not -kawst'.

The o of this word, though so marked, is not really as short as the o in not. Short o is slightly prolonged when followed by ff, ft, ss, st, or th, as in öff, söft, cröss, cöst, bröth; also, in many words where it is followed by n or final ng, as in göne, begöne, löng, pröng, söng, ströng, thöng, thröng, wröng. The extreme short sound, in these words, is as much to be avoided as the full broad sound of a, as in haul, which in this country is so frequently heard.

ac-cou'tre, not -cow'-. ac-crue', not -crū'.

U preceded by r or the sound of sh in the same syllable often becomes  $\overline{oo}$ , as in rude, rumor, rule, ruby, sure, issue.

ăç'e-tāte.
ăc'me, or ăc'mē.
ā'corn, or ā'côrn.
acoustics. See Supplement.
acquiesce—ăk-we-ĕs'.
a-crŏs', not a-krawst'.
a-crŏs'tic, not a-kraws'tic. See accost.
ăc'tor, not ăc'tôr.
ăd-a-măn-tē'an.
ăd-ap-tā'tion.
ad-drĕss', both the noun and the verb.
ad-dūce'.

When, in the same syllable, long u is preceded by one of the consonants d, t, l, n, s, or th, it is not easy to introduce the sound of y; hence careless speakers omit it, pronouncing duty, dooty; tune, toon; lute, loot; nuisance, noosance, etc. And yet to make the u in these words as clear and perfect as in mute, cube, etc., is over-nice, and consequently smacks of pedantry. The two extremes should be avoided with equal care.

a-děpt', *not* ăd'ept. ad-hē'sive, *not* -zive. ăd'i-pōse, *or* ăd-i-pōse', *not* -pōz. ăd'mi-ra-ble; ăd'mi-ra-bly. ăd'mi-ral-ty, not ad-mi-răl'ty. A-dō'nis. a-dŭlt', not ăd'ŭlt.

ad-vance', not ad-vance', nor ad-vance'.

The fifth sound of a, called the *intermediate*, is found chiefly in monosyllables and dissyllables. At the beginning of this century these words were generally pronounced with the full Italian a, which by the exquisites was not unfrequently exaggerated. This Walker undertook to change, and to that end marked the a of words of this class like the a in măn, făt, ăt, etc. The innovation, however, met with only partial success. Webster and Worcester both opposed it. Now there is a general disposition to unite in some intermediate sound between the broad \(\alpha\) in father, which is rarely, and the short a in at, which is frequently, heard in this country. Some of the words in which  $\alpha$  now receives this intermediate sound are: advantage, after, aghast, alas, amass, alabaster, Alexander, answer, ant, asp, ass, bask, basket, blanch, blast, branch, brass, cask, casket, cast, castle, chaff, chance, chant, clasp, class, contrast, craft, dance, draft, draught, enchant, enhance, example, fast, flask, gantlet, gasp, ghastly, glance, glass, graft, grant, grasp, grass, hasp, lance, lass, last, mask, mass, mast, mastiff, nasty, pant, pass, past, pastor, pasture, plaster, prance, quaff, raft, rafter, rasp, sample, shaft, slander, slant, staff, task, trance, vast, waft.

adventure—ad-věnt'yur. ăd'věrse, not ăd-věrse', nor ăd-vůrse'. ăd'ver-tīşe, or ăd-ver-tīşe'. ad-věr'tişe-měnt.

The vowel e before r in a monosyllable or an accented syllable in which the r is not followed by a vowel or by another r, and in derivatives of such words-especially when the syllable retains its accent, as in herd, defer, deferring, err, concern, maternal-has an intermediate sound between u in surge and e in ferry. The uncultured are wont to give the e in such words the full sound of u in surge, as murcy for mercy, furn for fern, etc. This intermediate sound is quite distinct from both a and E. It is less guttural than the former and less palatal than the latter. It is heard in ermine, verge, prefer, earnest, birth, mirth, bird, myrtle, virgin, thirsty, learn, discern, fertile, fervent, fervid, perch, perfect, perfidy, perfume, perjure, permeate, serpent, service, terse, verb, verdant, verdict, vermin, vernal, verse, versify, her, herb, hermit, hearse, certain, dervis, germ, merchant, mercury, merge, mermaid, nerve, adversity, etc. Also heard in some unaccented syllables, as in adverb, adverse, etc.

Æ-nē'id. ā'er-āte; ā'er āt-ed. aerie—ē're, or ā're. ā er-o-līte. a'er-o-naut.

affaire d'amour (Fr.)—af'fār' da'mor'. affluxion—af-flŭk'shun.

aforesaid—a-for'sĕd.

again—a-gĕn'; against—a-gĕnst'.

The usual sound of the diphthong ai is that of long a. The principal exceptions are in said, saith, again, and against, where it has the sound of short e; in plaid and raillery, where it sometimes has the sound of short a; in aisle, where it has the sound of long i; and in final unaccented syllables, as in fountain, curtain, etc., where it has the sound of short or obscure i.

a-gäpe', or a-gāpe'.

ā'ged, not ājd, except in compound words.

ag-grăn'dize-ment, or ăg'gran-dize-ment. agile—ăj'il, not ăj'īl, nor ā'jīl. ăg-ri-cult'u-rist, not -u-ral-ist. āil'ment, not -munt.

In pronouncing such terminal, unaccented syllables as ment, cent, ance, ence, stant, ent, al, less, ness, etc., it is as important to avoid making the quality of the vowel too apparent as it is to avoid saying munt, sunt, unce, stunt, unt, ul, luss, nuss, etc. If the one is slovenly and vulgar, the other is pedantic and affected.

ăl'a-bas-ter, not al-a-băs'ter. al-bī'no. al-bū'men, not ăl'bu-men. ăl'co-răn, not al-cō'ran. ăl'cōve, or al-cōve'. Ăl-ex-ăn'drine. al'ġe-brā, not -brā. al'ġe-brā-ist, or ăl-ge-brā'ist.

The second is the marking both of Webster and Worcester in all except their later unabridged editions, which accent the first syllable.

ā'li-ās, not a-lī'as. alien—āl'yen, not ā'li-en. al-lē'ġiance, or al-lē'-jans.

Webster's dictionary always has made this a word of four syllables, the later unabridged editions excepted.

ăl'le-go-rĭst. allegro—al-lē'grō, or al-lā'grō. al-lŏp'a-thy; al-lŏp'a-thĭst. al-lūde', not-lud. See adduce. al-lỹ'; pl., al-līeş'.

This noun is frequently pronounced allly, in accordance with the general custom of changing

the accent of words used both as nouns and verbs. But Walker shows that this is a violation of a stronger analogy, since "it is a universal rule to pronounce y like e in a final unaccented syllable." Therefore this accentuation is errone ous, and it is altogether unauthorized.

almond—ä'mund.
alms—ämz, not älmz, nor ămz.
al-păc'à, not ăl-à-păk'à.
alpine—ăl'pĭn, or (better ?) -pīn
al'sō, not ŏl'sō.
ăl-ter-cā'tiọn, not al-, but al- as in alum.
al-tēr'nate, noun and adj., not al-.
ăl'ter-nāte, or al-tēr'nāte, verb.
al-tēr'na-tive, not al-.
a-lū'mi-nŭm, not a-lu'-.
al-vē'o-lar, or ăl've-o-lar.
al-vē'o-lāte, or ăl've-o-lāte.
al'wāys, not al'wuz, nor ŏl'wuz
amateur—à'mà-tūr'.

There have been as many ways set down for pronouncing this word in English as there have been English dictionary-makers. The fact is, the exact sound of the last syllable can not be represented by any characters we have at command. This word is semi-Anglicized

In pronouncing French, it is of the first importance to bear in mind that it is a comparatively unaccented language; that the difference in the quantity of the syllables is due rather to a prolongation of the vowel-sounds of the long syllables than to their receiving a greater stress of voice.

## ăm'ber-gris.

There is a class of words, mostly of French and Italian origin, in which i retains the long sound of e; as, ambergris, antique, bombazine, capuchin, caprice, critique, gabardine, haberdine, quarantine, ravine, routine, fascine, fatigue, intrigue, machine, magazine, marine, palanquin, pique, police, tambourine, tontine, oblique, etc. Brazil, chagrin, and invalid formerly belonged in this list; now, however, they are generally, if not universally, pronounced with the i short.

ambrosia—am-brō'zhe-a, ameliorate—a-mēl'yo-rāte. a-mē'na-ble, not a-mĕn'-. amende honorable (French)—à'mŏngd' on'o'rà-bl'.

a-mĕn'i-ty, not a-mē'ni-. amour (Anglicized French)—a-mor'. amour propre (Fr.)—à'mor' prŭpr'. an-cĕs'tral.

Ease of utterance has transferred this accent from the first to the second syllable.

anchor—ăng'kur.

ạn-chố'vy.

ancient—ān'shent, not ăn'-.

andiron—ănd'ī-urn.

anew—a-nū', not a-nu'.

angel—ān'jel, not ān'jl, nor ăn'jul.

angular---ăng'gu-lar.

an-nī'hi-lāte, not an-nī'lāte.

annunciate-an-nun'she-at.

ạn-oth'er, not ạ-nữth'-.

an'swer. See advance.

ăn-te-pe-nult', or an'-.

There is no authority for saying *ăn-te-pē'nălt*; still, that is what the recognized pronunciation of this word will be sooner or later, probably. We already have authority for saying *pē'nălt*, instead of *pe-nălt'*.

ăn'ti, not ăn'ti.

ăn'ti-mo-ny.

an-tin'o-my.

The penultimate o of these two words, it will be seen, is marked in both cases alike, i. e.,

according to the dictionaries. Who will contend that the sound of the vowel is, or should be, the same in both words? In the first word it is the vowel of a long syllable; in the second, of a short one. See absolutory.

an-tip'o-des, not an'ti-podz. anxiety-ang-zi'e-ty. anxious--ăngk'shus. ā'pĕx, not ăp'ex. Aph-ro-di'te. a-pŏd'o-sĭs. apologue—ăp'o-lŏg. apostle—a-pŏs'sl. ăp-o-the o sis, not ap-o-the o'sis. ăp-pa-ra'tus, or ăp-pa-ra'tus. ap-par'ent, not ap-par'ent. appreciation-ap-pre-she-a'shun. ap-pren'tice, not ap-prin'tis. ăp'pro-bā-tive. ā'pri-cot, not ap'ri-cot. apron—ā'prun. à propos (Fr.)—à pro po'. ăp'ti-tūde, not -tud.

The u of altitude, amplitude, assiduity,

assume, attitude, astute, attribute (the noun), etc., has its long sound slightly abridged. The careless generally pronounce it y. See adduce.

aquiline—ăk'we-lĭn, or -līn. aqueduct—ăk'we-dŭkt. Ăr'ab, not Ā'rāb. Ăr'a-bĭc, not Ā-rā'bĭc. archangel—ärk-ān'jel.

When arch, signifying chief, begins a word from the Greek and is followed by a vowel, it is pronounced ark; as in archangel, architect, archive, archipelago, archiepiscopal, archaeology, etc.; but when arch is prefixed to an English word, it is pronounced so as to rhyme with march; as, archbishop, archduke, archfiend.

är-ehi-di-ăc'o-nal.
arctic—ärk'tik, not är'tik.
ärd'u-oŭs, not är'doŭs.
are—är, not âr.
ā're-a, not a-rē'a.
a-rē'o-la, not ă-re-ō'la.
är'gand.
är'gen-tīne.
Ā-ri-ād'ne.
Ā-ri'on.

a-ris'to-crăt, or ăr'is-to-crăt.

Arkansas. See Supplement. är-mā'dā, or är-mā'dā.

är'mis-tice.

ą-rō'mą-tīze.

arquebuse—är'kwe-bus, not -bus.

ar-rēar'; pl., ar-rēars'.

är'se-nic.

Ar'te-mis.

Asia—ā'she-à, not ā'zha, nor ā'zhe-à. Asiatic—ā-she-ăt'ic, not -zhe-.

as-pīr'ant.

ăs'sĕts, not as-sĕts'.

associate—as-sō'she-āt, not as-sō'shāt. association—as-sō-she-ā'shun, not -se-

assure—a-shūr', not -shūr'.

as-sur'ance.

as-trog'ra-phy; as-tro-log'ic. ath-e-ne'um.

ăs-tro-nŏm'ic.

āte, not ět; imp. of to eat.

à toute force (Fr.)—à' tot' fôrs'.

à tout prix (Fr.)—à' to' prē'.

attaché (Fr.)—à'tă'shā'. Aubert---ō'bār'. au-dā'cious, not -dăsh'us. au fait (Fr.)—ō fā. Au-ge'an. äunt, not ant. au-re'o-là, not au-re-o'là. au revoir (Fr.)—ō' rŭv'wär'. au'rist. au-rō'ra bō-re-ā'lis. aus-cul-tā'tion. auxiliary-awg-zĭl'ya-re. a-vaunt', or a-vaunt'. ăv'e-nūe, not -nu. aw'fül, not aw'fl. awk'ward, not awk'ard. a-wrv', not aw-rv'. axiom—ax'e-um. axle---ăk'sl. ay, or aye (meaning yes)—i. aye (meaning always)—ā. ăz'ōte, or a-zōte'. azure—ā'zhur, or ăzh'ur.

## В.

This consonant, preceded by m or followed by t in the same syllable, is generally silent; as, lamb, limb, comb, dumb, climb, bomb, tomb, doubt, debt, subtle, etc. Succumb is said to be one of the exceptions; in this country, however, it is generally pronounced without the b.

bade—băd, not bād.
bagatelle (Fr.)—bà'gā'těl'.
badinage—bà'dï'nazh'.
balm—bäm, not băm.
Balmoral—băl-mŏr'al.
Balzac—băl'zăk', not bäl'.
banquet—băng'kwět.
Ba-răb'bas, not bär'a-bas.
barouche—ba-rosh', not -roch'.
băr'rel, not -ril.
ba-salt', not -zalt'.
bas-bleu—bà'-blüh'.

Those who do not know the French pronunciation well are advised to use the English word blue-stocking, as good English is always better than bad French.

ba-shaw'. bass' re-lief', not ba-. Băs'tïle'.

bath, not bath; pl., baths.

Beatrice Cenci (Italian)—bā-ā-trē'chā chěn'chē.

beau monde (Fr.)—bō' maund'.

beaux-esprits (Fr.)—bō'-zās'prē'.

be-cause', not be-coz'.

bedizen—be-dī'zn, or be-dĭz'n.

Be-ĕl'ze-bŭb, not bĕl'ze-bŭb.

bedstead—běďstěd, not střd.

Beethoven—bā'tō-fen.

been-bin, or ben.

Pronounced ben in England by many careful speakers; their highest authority, however, marks it bin.

be-gone', not -gawn. See accost.

be-hälf', not -häf.

bē'he-mŏth.

behoove.

Whether written with one o or with two, this word is pronounced  $be-h\bar{o}ove'$ , and not  $be-h\bar{o}ve'$ .

bel-esprit (Fr.)—bĕl'-ās'prē'.

bellows-bĕl'-lōz.

Smart says: "Though generally considered as a plural, some authors join bellows to a verb singular; and this will justify the pronunciation bellus." Walker remarks: "The last syllable of this word, like that of gallows, is corrupted beyond recovery into lus."

bẹ-nēath', or -nēath'. bẹ-quēath', not -quēath'. Béranger—bā'rŏng'zhā'. Bẽr'lịn, not bẽr-lǐn'.

The latter pronunciation is neither English nor German, since the Germans say  $b\bar{a}r$ - $l\bar{e}n'$ .

bestial—běst'yal.
bestrew—bestru', or strō'. See strew.
be-trŏth', not -trōth'.
be-trŏth'al, not -trōth'-.
be-trŏth'ment, not -trōth'-.
bĕv'el, not bĕv'l.
bĭb-li-ōg'ra-phy.
bī-fûr'cāte.

Making id or ud out of terminal ed is one of the most objectionable, as well as one of the most common, of faults. The mangling of the terminal

bī-fûr'cāt-ed, not -ĭd, nor -ŭd.

vowels is more offensive to a cultured ear than the misplacing of an accent.

billet-doux (Fr.)—bē'yā'do'.

The plural (billets-doux) is pronounced, in French, precisely like the singular.

bī-ĕn'ni-al, not bi-.

Bingen—bing'en, not bin'jen.

bī-nō'mi-al, not bi-.

bi-og'ra-phy, not bi-.

bis'muth, or bis'.

Bis'märck, not biz'-.

At the end of a syllable, s, in German, has invariably its sharp, hissing sound.

bi-tū'mĕn, not bĭt'u-men.

blackguard—blag'gard.

blas'phe-mous, not blas-phe'mous.

blā'tant, not blä'-.

blasé (Fr.)—blå'zā'.

bleat—blet.

blĕss'ĕd, adj.

There are some participial adjectives, and some adjectives not derived from verbs, in which the e of the last syllable is commonly sounded; as, aged, beloved, blessed, cursed, deuced, wicked, winged, etc. The pulpit affectation that sounds

the ed of the imperfect tense and the participles, when reading the Bible, is going out of fashion.

blithe.

Blumenthal—blu'men-täl.

blue, or blue.

Smart is the only orthoëpist who gives the a of this word the sound of long oo.

Boccaccio-bo-kä'cho.

bold'est, not -ist, nor -ust.

bombast—bum'bast, or bom.

This is the accentuation of Walker, Webster, Cull, and Richardson; it is permitted by Worcester, and is the general pronunciation in this country.

Boileau—bwä'lō'.

bombazine—bum-ba-zine', or bom-.

Boleyn-bool'in.

Bolingbroke—bŏl'ing-brŏok.

bom-byç'i-nous.

Bonnat—bun'nà'.

bŏn'net, not bŭn'-.

booth, not booth.

Borghese—bôr-gā'zā.

Bouguereau—boʻger'ō'.

Boulanger—boʻlŏngʻzhāʻ. bouquet (Fr.)—boʻkāʻ. bourn, or bourne—born.

The authority for pronouncing this word  $b\bar{o}rn$  is very slight.

bowsprit—bō'sprit, not bow'-. Brä'min, not brā'-. bra-vā'dō. brä'vō. not brā'-. breeches—brich'ez. breeching—brich'ing. brěth'ren, not brěth'er-ën. breviary—brev'ya-re, or bre'vi-a-re. brew—bru, not bru. brewer—bru'er. brig'and, not bri-gand'. brig'an-tine, or -tin. bristle—bris'sl. bro'gan. bromine, or -min. brō'mĭde, or -mīd. bron-ehi'tis. broth'el.

Brougham—broō'am.
bruit—brut.
bruise.
Buddha—bud'a, or büd'a.
buoy—bwoğ, or boi.
bureau—bū'rō.
Bûr'gun-dy.
bur-lĕsque'.
büsh'el, not büsh'l.
business—bĭz'nes, not-nŭs. See ailment.

## C.

This letter is hard, and sounds like k, before a, o, and u; soft, and sounds like s, before e, i, and y, except in sceptic and scirrhus, and their

derivatives, in which it is hard, like k.

When ce or ci are preceded by the accent, and are followed by a vowel in the next syllable, the c combines with the e or i to form the sound sh, as in ocean, social, tenacious, etc. Sometimes the c alone has this sound, or rather the e or i is used twice. First it combines with the c to make the sound sh, then it takes on its usual sound, as in sociology—so-she-ol'o-gy.

In discern, suffice, sice, and sacrifice, and their derivatives, c has the sound of z. It is silent in czar, victuals, indict, and their derivatives, and also in terminal scle, as in muscle, etc.

cabaret—kå'bå'rā'. See amateur.
cabriolet—kå'brē'o'lā'.
cachet—kå'shā'.
Cadi—kā'di.
café (Fr.)—kå'fā'.
Cairo—in Egypt, kī'rō; in the United
States, kā'rō.

caisson—kā'son.

This word is generally marked by orthoëpists  $k\bar{a}$ - $s\sigma\bar{o}n'$  or  $k\bar{a}'s\sigma\bar{o}n$ ; but it has become thoroughly Anglicized, and should be pronounced according to English analogy. The above marking is believed to conform to good usage.

ca-lăsh', not ·lāsh'. cal-cīn'a-ble. cal-cīne', or căl'cĭne.

The dictionary authority for the second marking is very slight. The preference shown for it in this country is due to its having been so marked in the earlier editions of Webster. The last edition only permits it.

cal'dron, not căl'-.
calf—căf, not căf.
cā'liph, not că'-.
căl-iṣ-thĕn'ics.
calk—kawk, not kawlk.
cal-lĭg'ra-phy.
Cal-lī'o-pe.
cälm, pälm, psälm, älmṣ.
cā'lyx, or căl'yx.
ca-mĕl'o-pärd.
căm'phor, not -fīr.
Canaanite—cā'nan-īte.
canaille—că'nīē'.

The last syllable is very like a running-together of long i and long e.

căn'cel, not căn'sl.
ca-nine', not cā'nine.
caoutchouc—kōo'chōok.
Căp-u-çhin'.
cär'bine.
carbonaceous—kär-bo-nā'shus.
cā'ret, not căr'-.
carême (Fr.)—kå'rām'.

căr'ị-cạ-tūre, -cạ-tūre, *not* -cạ-chụr. căr'ị-cạ-tū-rĭst.

Worcester's and Webster's marking of these words is  $-ca-t\bar{u}r$ -.

cär'mine. carte de visite (Fr.)—kärt de vē'zēt'. cär'tĕl' (Fr.), not cär'tĕl, nor cär-tĕl'. carte blanche (Fr.)—kärt blöngsh. cär'tridge, not kăt-. Cär-tha-gin'i-an. cāse'ment, not -munt. caseous—kā'se-ŭs. căs'si-mēre, not kăz'-. cassino (game)—kas-se'no. castle—kas'l, not kas'tl. casual—kăzh'u-al. casuistry—kăzh'u-ĭs-try. catalogue—kăt'a-log, not -log. cătch, not kětch. catechumen—kăt-e-kū'men. caviar (Fr.)—kå'vē'är.' Cāy-ĕnne', not kī-ĕn'. Cecil—sĕs'il, or sē-sil.

cĕl'i-ba-cy.

This is the marking of all the orthoepists except Webster, who gives the preference to se-lib'a-se.

cĕl'lar, not sŭl'ler. cellular—cĕl'yụ-lar. ce-mĕnt' (noun).

Smart says *ce-ment'*, and thinks this accentuation will finally prevail.

cĕm'e-tĕr-y, not cĕm'e-try. cĕn-trĭf'u-gal, not cĕn-tri-fū'gal. cĕn-trĭp'e-tal, not cĕn-tri-pē'tal. ce-phăl'ic, not cĕph'al-ic. cĕ'rate, not cĕr'-. cĕre'ment, not cĕ're-.

"But tell Why thy canonizéd bones, hears'd in death, Have burst their cerements!"—Hamlet.

Not "canoniz'd bones, hearséd in death," as it is generally read.

cer'tain, not cert'n. ce-ru'le-an, not ce-ru'-. cha-grin'. See ambergris. chal'dron, or chal'dron. ehăl-cĕd'o-ny.

Cham—kăm.

chām'ber, not chăm'-.

chamois—shăm'wä'.

chan'cer-y, not chan'-, nor chan'-. See advance.

ehā'ŏs, not -ŭs.

chapeau—sha'pō'.

çha-rāde'.

chargé d'affaires—shär'zhā' daf'fār'.

chasten—chās'sn, not chăs'n.

chăs'tişe-ment, not chăs-tiz'-.

château en Espagne—shä'tō' ŏn'ās'păñ'.

Cherubini—kā-ru-bē'nē.

chestnut—ches'nut.

chew—chụ, not chū.

çhi-cā'ner-y, not chī-.

chick'en, not chick'n.

chĭl'dren, not chĭl'durn.

chimpanzee—chim-pan'ze, or -pan-zē'.

Smart accents the last syllable.

Chī-nēṣe', not -nēse'.

ehī-rŏp′ọ-dĭst.

chiş'el, not chiz'l.
çhiv'al-ric.
çhiv'al-roŭs, not chi-văl'roŭs.
çhiv'al-ry, not chiv'- (antiquated).
ehlō'ride, or ride.

According to Smart and Cull, chemical terms ending in *ide* should have the *i* long; all other authorities, however, mark it short.

Chopin—shō'păng', not cho'pin. ehŏl'er-ĭc. ehō'rist, not ehŏr'- (antiquated).

ehŏr'is-ter.

christen-kris'sn.

christening-kris'sn-ing.

Christianity—krist-yăn'e-ty, or kris-teăn'e-ty.

Christmas—kris'mas, not krist'.

ehrŏn'o-lŏġ-ic.

cĭc'a-trĭce, not -trīce.

cicerone—sis-e-rō'ne (Anglicized).

The maker of this little book would take occasion to say here that, in his judgment, it is always well to make one's pronunciation, when speaking English, as English as permissible.

choose—chụz, *not* chūz. ciliary—sĭl'yạ-ry.

Cĭr'ce.

Cincinnati—sĭn-sin-nä'ti, not -năt'tà. cĩr'cum-stạnce—ance as in instance.

cĭs-ăl'pĭne, or (better?) -pīn.

cĭt'a-dĕl, not -dŭl.

cit'rate, not ci'trate.

civ'il, not civ'l, nor civ'ul.

clăn-dĕs'tine.

clapboard—klăb'bōrd.

clăr'i-on.

clěm'en-cy, not -un-.

clew—klū, not klu.

clerk.

In England pronounced klärk; in America, except on the stage, klerk.

cloth.

Before th, st, and ss, the letter o is frequently sounded aw in this country, as in cloth, broth, lost, cost, moss, drass, etc., which is accounted inelegant; it is not more objectionable, however, than a palpable effort to make the vowel short. See accost.

cō-ad-jū'tor.

cō-ăd'jụ-tạnt, or jú-.

cŏch'i-nēal, or (according to Smart) cŏch-i-nēal', not kōch'-.

cŏck'a-trīce, not -trĭs.

coffee—kŏf'fe, *not* kauf'fe. See accost. cocoa—kō'kō.

cocoa—ko'ko.

cŏf'fin, not kauf'n. See accost.

coëxist—kō-egz-ĭst'.

cŏg'ni-zănce.

There is good authority for pronouncing this word cŏn'i-zănce; but this pronunciation finds little favor in America.

cognac-kôn'yăk', not kô'nị-ăk.

cŏg-nō'men.

Colbert (Fr.)—kŭl'bār'.

Coleridge—kōl'rĭj.

cŏl-os-sē'um.

cŏl'um-ba-ry.

column—köl'um, not ·yum, nor.·yum.

col-lation, not ko-lation.

com/bat, or com/bat.

The question here is whether the o shall have the sound of o in come or of o in from. Walker, Worcester, Smart, and others prefer the o in come; Webster and others, and popular usage, the o in from. The stage has always followed Walker, making the o very short; but, though this may perhaps be considered the more elegant mode of pronouncing the word at present, the longer o will doubtless eventually prevail.

com'bạt-ạnt, *or* com'-. com'bạt-ive-nĕss, *or* com-băt'-.

Ease of utterance has put the accent on the second syllable of this word, where, despite the dictionaries, it is pretty sure to remain.

Comédie Française—kom'ā'dē' frong'sāz'.

comely—kŭm'ly, not kōm'-. comme il faut (Fr.)—kŭm ēl fō. com-měnd'a-ble; in verse, often cŏm'-.

"'Tis sweet and commendable in thy nature,
Hamlet."

"Silence is only commendable In a neat's foot dried and a maid not vendable."

commensurable—kom-men'shu-ra-ble. comment, verb and noun.

com-mĭş'er-āte.

com'mon-wealth, or com-mon-wealth'.

com'mu-nişm; com'mu-nist.

cŏm'pa-ra-ble. com-păr'a-tive. com-pā'tri-ot, not -păt'-. com-peer'. com-pěll'ĕd, participial adjective.

"Finding ourselves too slow of sail, we put on a compelled valor."—Hamlet.

com-pěn'sāte, or com'pen-sāte. See consummate.

complaisance—kŏm'plā-zănce'.

Worcester accents the last syllable of this semi-Anglicized French word; Webster the first, placing a secondary accent on the last. In French, whatever difference there is in the quantity of the three syllables is due to the vowel-sound of the last syllable being somewhat drawn out.

cŏm'plāi-ṣant'.
cŏm'plĕx, not com-plĕx'.
cŏm'pro-mīṣe.
comptroller—kon-trōl'er.
cŏm'rāde, or com'rāde, or -răd.

The authorities are divided on this word somewhat as they are on *combat*, which see. The last marking of the second syllable, though not sanctioned by the dictionaries, certainly is by etymology and good use.

con amore (It.)—kŏn ä-mō'rā. concave—kŏng'kāv, not -käv.

con-cĕn'trāte, or cŏn'cen-trāte. See consummate.

conch—kŏngk.

con-cise', not -cize'.

con-clude', not -clud'. See aptitude.

con-clū'sive, not -ziv.

concord—kŏng'kôrd.

Concord (town)—kŏng'kurd.

concourse—kŏng'kōrs.

con·cū'bi-naġe.

con-dō'lence, not cŏn'do-.

conduit—kŏn'dit, or kŭn'dit.

con-fess'or, or con'fess-or.

The latter accentuation is becoming antiquated.

cŏn'fi-dănt'.

con-fis'cate. See consummate.

cŏn'flu-ent, not cọn-flū'-.

congenial—kon-jēn'yal.

There is abundant authority for making this a word of four syllables; but, fortunately, few people follow it.

congeniality—kon-jēn-yăl'i-ty, or -ni-ăl'-Congo—kŏng'gō.
congregate—kŏn'gre-gāte, or kŏng'-congress—kŏng'grĕs.
congressional—kon-grĕsh'un-al.
con-jūre', to solemnly enjoin, to adjure.
con'jure, to influence by magic.

"What is he whose grief
Bears such an emphasis? whose phrase of sorrow
Conjures the wand'ring stars, and makes them
stand

Like wonder-wounded hearers?"

Which word does Hamlet use here? From time immemorial the stage has said that he uses the second. In other words, according to the stage, Hamlet accuses Laertes of playing hocuspocus with the stars.

connaisseur (Fr.)—con'ā'sûr'.

The orthography of this word is made to conform to that of the modern French, because ai represents the sound of the syllable, and oi does not. The sound of the last syllable can only be approximated with English characters. The ur of fur, however, somewhat prolonged, is very near it.

conquer—kŏng'ker. conquest—kŏng'kwĕst. conscientious—kŏn-shẹ-ĕn'shŭs. cŏn-ser-vā'tor, or cŏn'ser-vā-tor. con-sĭd'er-a-ble, not -sĭd'ra-ble. con-sīgn'or. con-sĭs'to-ry, or cŏn'sis-to-ry. cŏn-sŏls.

The important point in pronouncing this word is to make the o of both syllables short. As for the accent, it seems to be quite immaterial where it is placed.

con-spĭr'a-cy, not -spī'-.
con'strue.
con-sūme'.

cŏn'sum-māte, or con-sum'māte, verb.

Those who prefer, in common with nearly all the orthoëpists, to accent the second syllable of such three-syllabled verbs as contemplate, compensate, confiscate, constellate, demonstrate, despumate, expurgate, and extirpate, will perhaps think it well to except consummate in order to distinguish it from the adjective.

con-těm'plāte, or con'tem-plāte. con'těnts, or con-těnts'.

The penultimate accent of this word is not only well-nigh universal in this country, but is sanctioned by Webster, Worcester, Clarke, and others contour—kŏn'toōr'.
cŏn'tråst, noun.
cọn-tråst', verb.
cọn-trǐb'uṭe, not cŏn'trṛ-būṭe.
cŏn'trọ-vẽrt, not cŏn-trọ-vẽrt'.
cŏn'tu-mē-ly, not cọn-tū'mẹ-ly.
conversant. See Supplement.
cŏn-vẹr-sā'tion, not -zā'-.
cọn-vẽrse', verb; cŏn'vẽrse, noun.
cŏn'vĕx, not cọn-vĕx'.
cọn-voy', verb; cŏn'voy, noun.
cŏop'ẹr, or cŏop'ẹr.

Smart says: "Cooper and its compounds are doubtful (with respect to the sound of oo) except in common speech, which, in London at least,

invariably shortens them."

Common speech means uncultured, non-painstaking speech, which certainly is not a desirable model to copy after. The lower orders, the world over, are slipshod in their articulation. The most sonorous vowel-sounds in the German language are never, by any chance, made by the common people, simply because they require a little greater effort than approximate sounds that suffice. Cooper for cooper—like hoop for hoop, root for root, soon for soon, soot for soot, roof for roof, hoof for hoof, want for won't, ham for

bome, hal for whole, etc.—is probably one of those corruptions which it is wisdom to avoid.

cŏr'al, not cō'ral.
cordial—kôrd'yal, or kôr'de-al.
côrd-ial'i-ty, or côr-di-al'i-ty.
corkscrew—kôrk'skru.
Corot—kō'rō'.
co-rō'nal, or cŏr'o-nal.

Preference is given here to the first marking, because it more fully brings out the vowel-sounds and conforms to the primitive *coro'na*.

corps d'armée (Fr.)—kōr där'mā'. corps diplomatique (Fr.)—kōr dē'plò'mā'teek'.

cŏr'rị-dōr.

cor-ro'sive, not -ziv.

cortège (Fr.)—kôr'tāzh'.

corvette (Fr.)—kôr'vět'.

cọṣ-mŏg'rạ-phy.

costume, or costume'.

coterie (Fr.)—kō'te-rē'.

coun'sel, not coun'sl.

coup d'état (Fr.)—ko dā'tā'

coupé (Fr.)—koʻpā'.

courier-ko're-er. courrier (Fr.)—ko'rē'ā'. Courbet—kor'bā'. courteous-kûr'te-ŭs, or kor'-. courtier-kort'ver. cov'er-let, not -lid. cov'et-ous, not -e-chus (antiquated). cow'ard-ice, not -ice. crăn'ber-ry, not crăm'-. creature-krēt'vur. creek, not krik. crē'āle. cré'o-sôte. crem'a-to-ry. crew-kru. Cromwell—krum'well, or krom'-. cru'ci-fix. crude.

The vowel u preceded by r in the same syllable has the sound of oo.

cru'el, not -il, nor -ŭl. cū'cŭm-ber, not kow'- (antiquated). cuirass—kwē'răs'. cuirassier—kwē'ras-sēr'.
cuisine (Fr.)—kwē'zēn'.
cū'li-na-ry, not kŭl'i-.
cū'po-là, not cū'pa-lō.
Curaçoa—ku-ra-sō'.
cu-rā'tor.
cûr'so-ry, not -zo-.
cur-tāil'.
curtain—kûr'tĭn, not kûr'tn.
cy-clo-pē'an.
cy-lĭn'dric.
cynosure—sī'no-shūr.
czarowitz—zăr'o-vĭtz, not -wĭtz.
Czerny—chār'nē.

## D.

This consonant is silent only in the words Wednesday, handkerchief, and handsome.

daguerreotype—dą-gĕr'o-tīp. dahlia—däl'yā, or dāl'yā. dăn'de-lī-on, not dăn'de-līn.

Worcester accents the penult of this word.

Dā'nish, not Dăn'ish. dā'tā, or dā'-. dā'tum, or dā'-. daub, not dŏb. däunt, not dawnt. deaf—dĕf.

Webster alone of all the orthoëpists pronounced this word  $d\bar{e}f$ —a pronunciation which now is considered very inelegant.

debenture—de-bĕnt'yur. de bonne grâce (Fr.)—de bon gräs. débris (Fr.)—dā'brē'. début (Fr.)—dā'bū'.

As the sound of the French u can not be represented in English, even approximately, or made by English organs of speech without much practice, the safer plan is to Anglicize both syllables of this word, and call it simply  $de-b\bar{u}'$ , or to avoid using it at all.

débutant, débutante (Fr.)—dā'bū'tŏng', dā'bū'tŏngt'.

As in the case of *début*, we would recommend that these words be Anglicized in sound, and both pronounced *děb-u-tănt'*.

děc'ade, not de-kād'.
de-cā'dence.
decalogue—děk'a-lŏg, not -lōg.
dē'cent, not dē'sŭnt.
de-cī'sĭve, not -zĭv.
děc-li-nā'tion.
de-clī'voŭs.
de-cō'roŭs.

The authority is small, and is becoming less, for saying dec'o-roùs, which is really as incorrect as it would be to say son'o-roùs.

de-crep'it, not -id.
de-dec'o-rous.
de-duce', not -dus'.
de-făl'cāte.
def-al-cā'tion, or dē-făl-cā'tion.
def'i-cit, not de-fiç'it.
de-file'.
Sheridan said def'i-lē.

Sheridan said *děf\*í-lē*. do fyn'i tyvo

de-fĭn'i-tĭve. dégagé (Fr.)—dā'gà'zhā'. deglutition—dĕg-lụ-tĭsh'un. dégoût (Fr.)—dā'go'.

Delaroche—de'la'rŭsh'. de-lude', not -lud'. de-lū'sion, not -lu'-.

dem-o-ni'a-cal.

de-mon'stra-ble.

de-mon'strate, or dem'on-strate. See consummate.

de-mon'stra-tive. dénouement (Fr.)—dā'no'mong'. denunciate—de-nun'she-at. depot—dē'pō.

This word is so thoroughly Anglicized that it is in doubtful taste to pronounce it à la francaise; but, Anglicized, if we give the vowels their long sound, the syllables still have nearly the same quantity.

dĕp-ri-vā'tion. dĕr'e-lĭct. dernier (Fr.)—dārn'yā'. de-rī'sĭve, not -zĭv. Descartes—dā'kärt'. déshabillé (Fr.)—dā'zā'bē'yā. de-sic'cate, or des'ic-cate. Desgoffe—dā'gŭf'.

de-sign', or de-sign'.

The second pronunciation is seldom heard, and is certainly not euphonious, though the weight of authority is in its favor.

děs'ig-nāte, not děz'-.
de-sĭst', not -zĭst'.
děs'ọ-lāte, not děz'-.
děs-pe-rā'dō, or -rä'-.
děs'pi-cạ-ble, not des-pĭc'ạ-ble.
des-sẽrt'.
děs'tĭne, not -tīn.
desuetude—děs'we-tūd.
děs'ul-to-ry.

dĕs'ul-to-ry. de-tāil', verb.

dē'tāil, or de-tāil', noun.

Preference is given to the first marking by the later English authorities, and in the last edition of Webster.

dět-es-tā'tion, or better, de-tesdétour (Fr.)—dātor'. de trop (Fr.)—de trō. děv'as-tāte. děv-as-tā'tion. devoir (Fr.)—dŭv-wär'.
dew—dū, not du.
diæresis—dī-ĕr'e-sĭs, or -ē-re-.
dialogue—dī'a-lŏg, not -lawg.
dī'a-mond.
dī-ăs'to-le.
dī'a-trībe.

This word is pronounced  $d\bar{\imath}'a$ - $tr\bar{\imath}$ -be by Smart, and  $d\bar{\imath}$ -at're-be by several orthoëpists.

dī'eṭ-a-ry.
dif-fū'sĭve, not -zĭv.
diġ-i-tā'lis.
digression—de-grĕsh'un.
di-lāte', not dī-lāte'.
di-lĕm'ma, not dī-.
di-lū'tiọn, not -lu'-.
dĭn'ar-ehy.
dī-ŏç'e-ṣăn.
dī-o-rā'ma, or -rä'-.
dĭph-thē'ri-a—dĭp- or dĭf-.
dĭph'thŏng—dĭp'- or dĭf'-.

Worcester and Smart prefer the former, Webster the latter. dĭp'lọ-măte. dĭp-lọ-măt'ịc, not dī-plọ-. dị-plō'mạ-tist, not dī-plō'-, nor dĭp'lọ-. dị-rĕct'ly, not dī-. dis—dĭs, or dĭz.

"When the accent, either primary or secondary, is on this inseparable preposition, the s is always sharp and hissing; but when the accent is on the second syllable, the s will be either hissing or buzzing, according to the nature of the consecutive letter. That is, if a sharp mute, as p, t, k, or c hard, succeed, the preceding s must be pronounced sharp and hissing, as dispose, distaste, etc.; but if a flat mute, as b, d, or g hard, or a vowel or a liquid, begin the next syllable, the foregoing s must be sounded like z, as disburse, disdain, etc.; but if the secondary accent be on this inseparable preposition, as in disbelief, etc., the s retains its pure hissing sound."

— Walker.

In accordance with Walker, Smart says: "As to the pronunciation of this prefix, the s is unvocal [i. e., sharp or hissing] if the accent, primary or secondary, is on the syllable; but if the next syllable be accented and begin with a real vowel (not u) or a vocal consonant [i. e., flat mute], the s is sounded z, unless the word is connected with a principal word in which the s is unvocal; for in such case the derivative follows the primitive."

dis-ā'ble.

dis-arm'.

dis-as-ter, not dis-

dis-bănd', or dis-.

dis-bûrse', or dis-.

dis-card', not dis'card.

discern—diz-zern'.

discernment-diz-zern'ment.

dĭs'ci-plĭne, not di-cĭp'lin.

disclosure—dis-klō'zhur.

dis-count', or dis'count, verb.

Webster stands almost alone in accenting the first syllable of this word.

discourteous—dis-kûr'te-ŭs.

dis-crep'an-cy, or dis'cre-pan-cy.

dis-dāin.

dis-ēase', not dis-.

dis-frăn'chişe, not -chiz.

dis-gôrġe'.

dis-grāce'.

dis-guişe'.

dis-güst'.

dishabille—dĭs-a-bĭl'.

dishevelled—di-shëv'ld. dis-hön'est. dis-hon'or. dis-in'ter-est-ed. dis-join. dis-junc'tive. dis-like'. dis-lödge. dis-loy'al. diş-māy'. dis-miss'. dis-mount'. dis-ôr'der. dis-ōwn'. dĭs-poş-şĕss'. dispossession—dis-poz-zĕsh'un. dĭs'pu-ta-ble, not dis-pū'ta-ble. dis'pu-tant, not dis-pu'tant. Disraeli—diz-rā'el-ē. dis-robe', or dis-. dis-sĕm'ble, not diz-zĕm'ble. dissociate—dĭs-sō'she-āt.

dĭs'so-lūte, not -lut.

dis-sölve', not dis-sölve'.

dĭs-syl-lăb'ic.

dĭs-sÿl'la-ble, or dĭs'sÿl-la-ble.

distich-dĭs'tik.

distingué—dēs'tăng'gā'.

distinguish—dis-ting'gwish.

dis'trict, not des'-.

di-văn'.

di'verse-ly.

di-vērt', not di-.

di-věst', not di-.

docile—dŏs'il, or dō-sĭl.

dŏc'u-mĕnt.

does—dŭz.

dog, not daug, nor the other extreme, dug.

See accost.

dolce—dol'chā.

dŏl'o-roŭs.

dŏm'i-ne, not dō'mi-ne.

dŏn'a-tĭve.

donkey—dŏng'ke, not dŭng'ke.

Dŏr'ic, not Dō'ric.

dost—dŭst, not dōst. doth—dŭth, not dōth. double-entendre—dōo'bl-ŏng'tŏng'dr. drä'må, or drăm'å.

And then there is an abundance of unheeded authority for saying  $dr\bar{a}'m\dot{a}$ .

draught—draft.
dromedary—drum'e-da-ry, not drom'-.
dross. See accost.
drought—drowt.
Dru'id, not Dru'id.
du'bi-ous, not du'-.
duc'tile, not -til.
du'el, not du'l.
duke, not duk.
duly. See adduce.
dy'nas-ty.

Smart and some others say din'as-te; and this pronunciation is very common.

dys-pĕp'sy. not diz'-.

Worcester and half a dozen other orthoëpists accent the first syllable.  $\,$ 

### E.

This vowel, the most frequent in the language, has two principal sounds: long as in eve, short as in end.

In the languages of continental Europe it generally has the sound of a in fate or e in met, according to position. In French, when unmarked, it is silent in many positions, and in many others has a peculiar and unrepresentable sound, which when distinct approaches that of short u in sum, and when slurred that of obscure e in over.

ēast'ward, not ēast'ard.
eau de vie (Fr.)—ō de vē.
éclat (Fr.)—ā'klà'.
ěc-o-nŏm'ic, or ē-co-nŏm'ic.
ěc-o-nŏm'i-cal, or ē-co-nŏm'i-cal.

The first is the marking of a large majority of the orthoepists.

ĕc-u-mĕn'<u>i</u>-cal. E'den.

Most words ending in en drop the e in pronunciation, as dozen (doz'n), soften (sof'n), often (of'n), etc. The e in such words is sounded more frequently by unschooled pedants than by the careless. Some of the words in which the e should be sounded are aspen, chicken, hyphen, kitchen, lichen, and marten. The e is also sound-

ed when preceded by l, m, n, or r, as in woolen, omen, linen, siren, barren; but fallen, stolen, and swollen drop the e. As for Eden, sloven, sudden, heathen, bounden, and mitten, some speakers suppress and some sound the e.

e'dīle.
e'en—ēn.
ĕf'fort, or ĕf'fort.
ĕf-front'er-y, not -front'-.
ef-fū'sĭve, not -zĭv.
ē'go-tĭṣm, or ĕg'o-tĭṣm.
egregious—e-grē'jŭs, -ji-us.
either—ē'ther, or ī'ther.

Smart says that between ē'ther and ī'ther there is little in point of good usage to choose. The last edition of Webster's dictionary says that analogy, as well as the best and most general usage, is decidedly in favor of ē'ther. See neither.

eleemosynary—ël-e-mŏz'e-na-re, or mŏs-e-lê'gi-ăc, or ĕl-e-ḡl'ac.

There is abundant authority for the second marking, but for the most part, in this country, the word is made to conform to the rule that words ending in *ia*, *iac*, *ial*, *ian*, *eous*, and *ious* have the accent on the preceding syllable; as *demoniac*, *regalia*, *melodious*, etc.

ěl-e-phăn'tine, not -tīn. élève (Fr.)—ā'lāv'. eleven—e-lěv'n. ěl'i-ġi-ble, not e-lǐġ'i-ble. élite (Fr.)—ā'lēt'. E-lĭz'a-běth-an.

This is the dictionary pronunciation of this word; ease of utterance, however, generally puts the accent on the penult.

Ellen—ĕll'ĕn, not ĕll'n, nor ĕll'ŭn.

ĕlm, not ĕl'ŭm.

ĕl-o-cū'tiọn, not ĕl-e-.

ĕl'o-quĕnce, not -kwŭnce.

e-lū'ci-dāte, not -lū'-. See aptitude.

e-lū'sive, not -ziv.

elysian—e-lĭzh'e-an.

elysium—e-lĭzh'e-tm.

emaciate—e-mā'she-āt.

em-bälm', not -băm'.

embrasure—em-brā'zhur.

ĕm-en-dā'tiọn.

ē'mir.

emollient—e-mŏl'yent.

em-pĭr'ic.

The time was when the weight of authority was in favor of the second marking; not so now.

ěm'press, not -pris. See ailment.

ĕm-py-ē'må.

ĕn-ce-phăl'ic.

en-cy-clo-pĕd'ic.

en-cy-clo-pe'dist.

e-ner'vate.

The only authority for saying  $\check{e}n'er-v\bar{a}te$  is popular usage; all the orthoepists say  $e-n\tilde{e}r'v\bar{a}te$ .

enfranchise-en-frăn'chiz.

ĕn'gine, not -jin.

English—ĭng'glish.

e-nig'ma.

ĕn-ig-mat'ic or ē-nig-măt'ic.

Though the weight of authority is against us, we nevertheless give the first place to Walker's marking of this word.

ennui (Fr.)—ŏn'wē'. ensemble (Fr.)—ŏng'sŏng'bl. ensure—en-shur', not -shūr'. en-thū'ṣi-ăṣm, not -thu'-. entrée (Fr.)—ŏng'trā'.
enunciate—ẹ-nŭn'shẹ-āt.
en-vĕl'op, verb.
envelope, noun—ŏng'vẹ-lōp, or (better)
ĕn'vẹ-lōp.
enveloppe (Fr.)—ŏng'vẹ-lŭp'.
en-vī'rons, or ĕn'vi-rŏns.

The first accentuation is certainly much to be preferred.

ĕp'au-lĕt. Ep-i-cu-rē'an.

Webster alone of all the orthoëpists gave this word the antepenultimate accent; and though in the last edition of his dictionary the preference is given to this accentuation, we are distinctly told in the "Principles of Pronunciation," in the first part of the volume, that *Epicurean* is one of a list of words ending in an which accent the penult.

epilogue—ĕp'i-lŏg, not -lōg. epistle—e-pĭs'l. ĕp'i-tăph, not -täf. ĕp'oeh, not ē'pŏeh.

The latter is a Websterian pronunciation, which is not even permitted in the late editions.

equable—ĕk'wa-bl, or ē'kwa-bl.

Preference is given here to Smart's marking, though he stands quite alone.

equation—e-quā'shun, not -zhun.

ē-quạ-tō'rị-ạl.

equerry—ĕk'we-re.

ē'qui-nŏx, not ĕk'-.

equipage—ĕk'we-paj.

equitable—ĕk'we-ta-bl.

equivoke—ĕk'we-vōk.

ere—år; ere long—år löng.

err—ēr.

ĕr'rand, not ăr'ŭnd, nor ăr'ant.

erudite—ĕr'yu-dīte, not ĕr'u-.

The latter pronunciation is neither euphonious nor easy of utterance. See pp. 202, 207.

erudition—ĕr-yu-dĭsh'un, not ĕr-u-.

erysipelas—ĕr-e-sĭp'e-las, not ĭr-.

ĕs-ca-pāde'.

espionage—ĕs'pe-o-năzh'.

ěth-nŏg'ra-phy.

étui (Fr.)—ā'twē'.

Eū-rọ-pē'ạn, not Eū-rō'pẹ-ạn.

Eū-tẽr'pẹ. étagère (Fr.)—ā'tà'zhār'. ěv-ạn-ġĕl'i-cal, or ē-vạn-.

The first marking is that of Walker and Smart; the second, that of Webster and Worcester. Preference is given here to the first, because it is thought to be more euphonious and more in accordance with good usage.

e-vā/sǐve, not -zǐv.
evening—ē'vn-ĭng, not ēv'ning.
ĕv'er-y, not ĕv're.
ĕv'i-dĕnt, not -dŭnt.
evil—ē'vl.
ewe—yū, or yu.

The first is the pronunciation set down by nearly all the orthoepists; the second is that of the last edition of Webster.

ex.

The letter x in this prefix, when followed by an accented vowel, usually has the sound gz(x); sometimes, also, in the derivatives of such words, even though x stands under the accent, as exaltation, exemplary.

When the accented vowel is preceded by h, universal custom drops the h if the sound of gz is given to the x. The h can be more easily aspirated when the x is pronounced as ks; but

the writer inclines to the opinion that the h is nearly always (from necessity) dropped in both cases—a point which the orthoëpists seem to have overlooked.

ex-act', ex-act'ly, ex-act'or. exaggerate—egz-aj'er-at. ex-ag-ger-a'tion. ex-alt', ex-al-ta'tion.

ex-ăm'ine, ex-ăm-i-nā'tion.

ex-am'ple.

ex-ăs'per-āte, ex-ăs-per-ā'tion.

ex-cīse', noun and verb; ex-cīse'man.

ex-clū'sĭve, not -klu'ziv.

excruciate—eks-kru'she-āt. See accrue.

ěx'cre-tive, or ex-cre'tive, adj.

The first marking is Webster's and Worcester's; the second, Smart's.

ex-cûr'sion, not -zhun.

ex-ĕc'ụ-tĭve.

ex-ĕc'u-tor, ex-ĕc'u-trix.

exemplary. See Supplement.

exempt—egz-ĕmt'.

The letter p is silent or very indistinct when it occurs between m and t in the same syllable, as in tempt, exempt, etc.

ex-ert', ex-er'tion.

exhale—eks-hāle'.

exhaust—egz-aust', or eks-haust'.

exhaustible-egz-aust'i-bl, or eks-haust'-

exhaustion-egz-aust'yun, or eks-haust'-.

exhibit—egz-ĭb'it, or eks-hĭb'it.

exhibition—ĕks-he-bĭsh'un.

exhilarate—egz-ĭl'a-rāt, or eks-hĭl'a-rāt.

exhort—egz-ôrt', or eks-hôrt'.

ĕx-hor-tā'tion, not ĕgz-or-.

exhorter—egz-ôr'ter, or eks-hôr'ter.

ex-hūme', Webster.

ex-hūme', Worcester.

ĕx'i-ġĕn-cy, not ex-ĭġ'en-cy.

exile, noun—ĕks'īl, or egz-īl'.

exile, verb—ĕks'īl, or egz-īl'.

The first marking is Webster's and Smart's; the second, Walker's and Worcester's.

ex-ĭst', ex-ĭst'ence.

ĕx'it, not ĕgz'it.

ex-on'er-ate, ex-on-er-a'tion.

ĕx'o-ra-ble.

ex-ôr'bi-tant.

ex-ôr'di-ŭm.

ex-ŏt'ic.

ex-pā'tri-āte, ex-pā-tri-ā'tion.

Webster said eks-păt'-.

ěx'pert, or ex-pert', noun or adj.

ĕx'ple-tive.

ĕx'pli-ca-ble, not ex-plic'-.

ĕx'pli-cā-tĭve.

ex-ploit'.

ex-plo'sive, not -ziv.

ex-po'nent, not -nunt.

exposé (Fr.)—ĕks'pō'zā'.

ex-pûr'gāte.

ĕx'qui-site, adj. and noun, not eks-quiz'it.

ĕx'tănt', not ĕx'tant.

As the syllables of this word are properly about equal in quantity, it is thought to be misleading to put a mark of accentuation over the first one only.

ex-tem'po-re, not -tem'por.

extinguish—eks-ting'gwish.

ex-tîr'pāte.

ĕx'tra, not ĕks'tre.

extraordinary—ex-trôr'di-na-ry, or extra-or.

exuberant—egz-yū'ber-ant.

ex-ūde'.

ĕx-u-dā'tion.

ex-ŭlt', ex-ŭlt'ant.

ĕx-ul-tā'tion.

eyre—år.

eyry—ē're, or ī're.

### F.

This letter has always the same sound except in the preposition of and its compounds, where it has the sound of v. It is never silent.

In German, v has the sound of f.

façade (Fr.)—få'săd'.

facial—fā'shal, or fa-shi-al.

facile—făs'il.

făc-sĭm'i-le.

failure—fāl'yur.

fait accompli (Fr.)—fā'ta'cŏng'plē'.

falchion-shun.

falcon—faw'kn, not făl'kn.

fa-mĭl-i-ăr'i-ty.

fâr'ō, not fä'rō.

fascia—făsh'e-a.

faubourg (Fr.)—fō'bor'; Anglicized,

fö'borg.

fau'cet, not fas'-.

fault, not fölt.

Faure—for.

fā'vor-ĭte, not -īt.

fĕb'ri-fūġe.

fē'brile, or fĕb'rile.

Fěb'rų-a-ry, not -rū-.

fĕc'und, not fē'cund.

fĕc'un-dāte, or fe-cun'dāte.

fĕc·un-dā'tion.

fĕm'i-nine, not -nin.

fĕm'o-ral.

feoff—fĕf.

ferrule, a metal ring—fĕr'ril, or fĕr'ril.

fēr'tile, not -tīl.

ferule—fĕr'rul.

fi-dĕl'i-ty, not fi-.

filet de bœuf (Fr.)—fē'lā' de bĕf'.

figure—fig'yur, not fig'er.

filial—fil'yal, or fil'i-al.

film, not fil'um.

fị-nä'le, not fẹ-năl', nor fī-nāl'.

fi-nănce', not fi'nance; pl., fi-năn'ces.

fĭn-an-cier', or fĭ-nan'ser.

This much-used word is rarely pronounced correctly.

finesse (Fr.)—fĭ-nĕs'.

fiord (Swedish)—fē-ôrd'.

fîrst, not fûrst.

fissure—fĭsh'yur.

flaccid—flăk'sid, not flăs'id.

flageolet—flăj'o-lĕt.

flambeau—flăm'bō'.

flatiron—flăt'ī-urn.

flaunt—flänt, or flawnt.

fleur de lis (Fr.)—flaûr de lē.

The sound of the diphthong eu in French is very like the sound of u in urge initiated with the long sound of a—i. e., with long a barely touched before sounding the a.

flew—flü, not flu.

flexion—flěk'shun.

flor'id, flo-rid'i-ty.
flor'in, not flo'rin.
flo'rist, not flor'ist.
flue, not flu. See adduce.
flu'id, not flu'id.
flute, not flut.
fo'li-ō, or fol'iō.
forbade—for-băd'.
forecastle—for'kas-sl.
fore'fä-ther, not for-fä'ther (antiquated).
forehead—for'ed.

Fōr'hĕd nowadays is hardly permissible.

foresaid—fōre'sĕd, not -sād. fŏr'est, not -ist. fōrġe, not fôrj. fōr'ġer, fōr'ġer-y. fọr-ḡĕt', not -ḡĭt'. fôr'mṇ-da-ble, not fọr-mĭd'ạ-ble. fôrt'nīght.

In the early editions of Webster's dictionary this word was marked *fôrt'nĭt*, which possibly accounts for this pronunciation being so common with us. In England it is the universal custom to sound the *i* long.

fôr'tress, not fort'res.

fortune—fôrt'yun.

fråg'men-ta-ry, not fråg-ment'a-ry.

franchise—fran'chiz, or -chiz.

frank-in'cense, or frank'in-cense.

The first marking is Webster's; the second, that of nearly all the other orthoëpists. Ease of utterance, as well as the etymology of the word, will probably make Webster's marking generally preferred.

fra-ter'nize, or fra'ter-nize.

frăt'ri-cide, not frā'-.

fre-quent', verb; not fre'quent.

The latter was the marking in the early editions of Webster.

Frère—frār.

Freycinet—frā'sē'nā'.

fricandeau (Fr.)—frē'kŏng'dō'.

fricassée (Fr.)—frē'kā'sā'.

This word may properly be treated as Anglicized—fric-as-see'.

frontier-fron'ter.

Webster marked this word fron-tēr', but this accentuation has been abandoned in the new editions.

frönt'is-pièce, not frunt'-.
fröst. See accost.
Froude—frood.
fru'gal. See accrue.
fu'el, not fu'l, nor fu'ul.
ful'crum.
ful'some, not fool'-.
furniture—fûr'nĭt-yur.
fu'tile, or -tīl.
future—fūt'yur.

# G.

This consonant has two sounds, one hard and one soft. It is hard before a, o, and u, except in gaol, which is usually written as well as pro-

nounced jail.

Before e, i, and y it is sometimes hard and sometimes soft. It is generally soft in words from the Latin, Greek, and French, as in gentle, geology, giant, gymnast, etc., and hard in words from the Saxon. These last are much in the minority. Some of them are gear, get, gewgaw, eager, gift, gig, gild, gird, girl, rugged, foggy, muggy, scraggy, etc.

The g of ng is often pronounced as though doubled; as in England, younger (ing'gland, young'ger). Before the verbal suffixes ed, est, ing, er, it loses this double effect; as in wing'ed, bring'est, sing'ing, hang'er. See N.

găb-ar-dine', or găb'-. Gade, N. W.—gä'de. Gaelic—gā'lik. gāin'sāy'. 'gainst—genst. găl'i-ot. găl'lant, brave, daring, fine. gal-lant', polite and attentive to ladies. gallows—See bellows. galsome—gawl'sum. ganglion-găng'gli-on. gangrene—gang'gren. Ganz—gänts. gaol—jail. gape—gäp, or gāp.

The latter is the marking of Smart and several others, and is frequently followed in England.

garden-gär'dn, or gär'den.

Garibaldi—gå-rē-băl'di. går'ish, usually written gåir'ish. găr'ru-lous, not găr'yu-, nor -yu-. găs, not găz. găş'e-oŭs, or gā-ze-. gas-om'e-ter, or gas-. gasp, not gasp. găth'er, not geth'-. gaunt-gänt, not gawnt. gauntlet—gänt'let, or gawnt'-. Gautier, Théophile—tā'ō-fēl' gōt'yā'. ġĕn-e-ăl'o-gy, or ġē-ne-ăl'o-gy. ġĕn'er-al-ly, not ġĕn'rŭl-ly. genial—jēn'yal, or jē'ni-al. genius—jēn'yus, or jē'ne-us. Genoa—jĕn'o-à, not je-nō'à. ġĕn'tle-mĕn, not -mŭn. gents.

Supposed to be an abbreviation of gentlemen. Pronounced—except by the very lowest orders—the most nauseating of vulgarisms.

genuine—jĕn'yu-ĭn, *not* -īn. ġe-ŏg'rạ-phy, *not* jŏg'rạ-fe. ġe-ŏm'e-try. Gérôme—zhā'rōm'. Gertrude—ēgr'trud, not -trūd. ġĕr'und, not jē'rund. gesture—jĕst'yur. ēgt, not ējt. ghoul (Turk.)—gōol.

In the digraph gh at the beginning of a word, the h is silent, as in ghost, ghastly, etc.; at the end of a word both letters are usually silent, as in high, sigh, neigh, bough, through, borough, etc. In some words this digraph has the sound of f, as in enough, tough, cough, laugh; in some the sound of k, as in hough and lough.

giaour (Turk.)—jowr. gĭb'bous, not jĭb'-. ġī-gạn-tē'ạn. Gil Blas (Sp.)—hēl bläs, not zhēl blä. ġi-răffe', not gī-. gĭrd, gĭrl, gĭrth.

The sound of i before r, resembling u in surge, is precisely like the sound of e in ermine. See advertisement.

glacial—glā'she-al. glacier—glăs'e-er. glance, gland, glass, glad. Glau'ber, not glöb'er. glisten—glis'n. glue, not glu. Göd, not gaud; göd'like, not gaud'like. golden—gōld'n, not gōl'dĕn. gŏn'dọ-là, *not* gọn-dō'lạ. gone—gŏn, not gaun. goose'ber-ry, or goos'-. gorgeous—gôr'jŭs, or gôr'je-ŭs. gŏs'pel, not gaus'-. Gounod—go'nō'. gourd-gord. gouvernante (Fr.)—go'vār'naunt'. gov-er-nante'. gov'ern-ment, not guv'er-munt. gov'ern-or. Graefe—grā'fe, not grāf. gramme (Fr.)—gråm. grăn'a-ry, not grā'na-re (antiquated). grā'tis. grease, noun—gres. grease, verb—grēz, not grēs.

grēaṣ'y.
grew—gru, not grū.
gridiron—grĭd'ī-urn.
griēv'oŭs, not grēv'i-ŭs.
gri-māce', not grĭm'āce.
gri-măl'kin, not -maul'-.
grī'my, not grĭm'y.
grisette (Fr.)—grē'zĕt'.
groat—graut.
grovel—grŏv'l.
gru'el, not grū'-. See accrue.
guano (Sp.)—gwä'nō.
guardian—gärd'e-an, or gärd'yan.

The second marking is Smart's; the first, Worcester's and Webster's.

gū-ber-na-tō'rṛ-al, not gŭbguillotine—gĭl-lọ-tēn'. guipure (Fr.)—gē'pūr'. Guizot (Fr.)—gē'zō'.

The office of the u here is simply to make the g hard.

gum-arabic—g**ŭm**-ăr'a-bĭk, *not* -à-rā'bik. Gumbert—g**ŏo**m'bert. gŭms, not goomz.
gŭn'stock, not -stauk.
gŭt'ta-per'cha, not -ka.
ġym-na'si-ŭm.
gypsum—jĭp'sum.
gyve—jīv, not gīv.

# H.

This letter is merely an aspiration. It is silent in heir, heiress, herb, herbage, honest, honor, hour, hostler, and their derivatives. It is also marked as silent by most orthoëpists in hospital, humor, and humble, and their derivatives. By some it is thought that there is an increasing tendency to sound the h in these words; this is undoubtedly true with regard to hospital. H is silent after initial g, as in ghost, ghastly, etc.; after r, as in rhetoric, rhyme, etc.; and also when preceded by a vowel in the same syllable, as in oh, Jehovah, etc.

The French talk about their aspirated h's, but

they never aspirate any.

In German the effect of h in many cases is simply to prolong the sound of the preceding vowel; and in all the continental languages it has no effect after t.

Haeckel—hěck'el.
halcyon—hǎl'se-ŭn, or hǎl'she-ŭn.
hälf, not hǎlf.
halibut—hǎl'e-bǔt.
hälve, not hǎlve.
handkerchief—hǎng'ker-chǐf; pl.,-chǐfs.
handsome—hǎnd'sum.
hǎr'ass, not ha-rǎs'.
hā'rem.
haricot (Fr.)—à'rē'kō'.

Nearly all the orthoëpists pronounce the last syllable of this word kin. Why? Because the word comes to us through the French, in which the u is silent? Inasmuch as in every other respect the word has been thoroughly Anglicized, it would seem that the pronunciation of this syllable should be Anglicized also.

harlequin—här'le-kwin, or -kin.

hạr-mŏn'i-cà. Hặr'rị-et, not här'-. hasten—hās'n, not hās'ten. haunch—hänch, or haunch. Hause—how'ze. haunt—hänt, or hawnt. he, pronoun—hē.

When emphatic, this is pronounced as marked; otherwise the h is but slightly aspirated, and the vowel becomes obscure. See him.

"A man he was to all the country dear."

— Goldsmith.

"Hē who goes to bed, and goes to bed sober, Falls as the leaves do, and dies in October; But hē who goes to bed, and goes to bed mellow, Lives as he ought to do, and dies an honest fellow."

heard—hērd, not hērd (antiquated). hearth—härth, not hērth, except in verse. heaven—hĕv'n

Hebrew—hē'bru, not -brū.

Hē'be.

hẹ-ġī'rà, or hĕġ'i-rà.

height—hit.

Heī'ne, not hine.

Final e in German is never silent.

heinous-hā'nus.

Hěl'en, not Hěl'ŭn.

Hellenic—hel-lē'nik, Smart; hel-lĕn'ik, Webster; hĕl'le-nik, Worcester.

hĕlm, not hĕl'ŭm.

Hemans—hĕm'anz, not hē'manz. her—hēr.

So pronounced when emphatic; otherwise the h is but slightly aspirated and the vowel becomes obscure. See him.

hẹ-răl'dịc. herb—ẽrb.

Smart says herb.

herbaceous—her-bā'shus.
herbage—ēr'baj, or hēr'baj.
her-bĭv'or-oŭs.
hereof—hēr-ŏv', or -ŏff'.
herewith—hēr-wĭth', or -wĭth'.
hĕr'o-ĭne, not hē'ro-ĭn, nor hē'ro-īn.
hĕr'o-ĭşm.
hĕt'er-o-dŏx.
hĕt-er-ŏp'a-thy.
Heyse—hī'ze.
hī-ā'tus.
hī'ber-nāte.
hiccough—hĭk'kup.
hī-er-o-glyph'ic, not hī-ro-.

him, pronoun-him.

When not emphatic, the h is but slightly aspirated, and the vowel becomes very obscure. In ordinary conversation initial h is frequently dropped entirely, in the pronouns, by those whose articulation is least faulty. There are not a few, however, who, when they appear in public and are "on their mettle," studiously avoid slurring the pronouns, and consequently are careful to aspirate the h distinctly in his, her, he, and him, no matter whether the thought demands that the pronoun should be emphasized or not; but in their endeavor to be nicely correct, they simply succeed in being pedantically wrong. This error seriously mars the delivery of many actors and public readers, making their elocution stilted and unnatural. Many of them slur my, not unfrequently making it me, in fact, when the y should retain its long sound; but they seem to think it would be a heinous offence to treat the other pronouns in a like manner. Pronouns in which the letters should have their full value are met with only at considerable intervals.

Hín-doo', or Hín'doo.

hĭp-pọ-pŏt'a-mŭs.

hir-sute'.

his, pronoun—hiz. See him.

"The bosom of his Father and his God."—Gray.
"His was a life of toil and penury, while

mine is a life of ease and plenty."

his'to-ry, *not* his'try. hith'er-most.

The o in most is always long.

hŏl'ly-hŏck, not -hauk.

hŏl'o-caust, not hō'lo-.

hŏm'aġe, not ŏm'-.

hōme'ly, not hŭm'ly.

homestead—hōme'stĕd, not -stĭd.

hō-mœ-ŏp'a-thy, not hō'mœ-o-păth-y.

hō-mọ-ġē'nẹ-oŭs.

Smart says hom-o-.

honest—ŏn'est, not -ĭst, nor -ŭst.

"Honest, honest Iago," is preferable to "honust, honust Iago," some of our accidental Othellos to the contrary notwithstanding.

honi soit qui mal y pense (Fr.)—ō-nē swä kē măl ē pŏngss.

hōof. See cooper. họ-rī'zọn, *not* hŏr'i-zọn.

hŏr'o-scōpe, not hō'ro-scōpe.

hors de combat (Fr.)—ôr de kawng'ba'.

hôrse-răd'ish, not -rĕd'ish.

hŏs'pi-ta-ble, not hos-pĭt'a-ble.

hŏs'pi-tal, not ŏs'pi-tal (antiquated).

hostler—ŏs'ler.

hound—hownd, not hown.

housewife—hous'wif, or huz'zif.

As applied to a little workbag used by women, the word has the latter pronunciation; but it seems to be now seldom used in this sense.

hŏv'el, not hŏv'l.

hov'er, or hov'-.

humble—ŭm'bl, or hŭm'bl.

humor—yū'mur, or hū'mur.

Smart pronounces this word  $h\bar{u}'mur$  when it means moisture, as in a man's body, and  $y\bar{u}'mur$  in the other senses.

humorist-yū'mor-ist.

hŭn'dred, not hŭn'durd (antiquated).

hungry—hung'gre, not hung'ger-e.

hy-drom'e-ter.

hỹ-drop'ạ-thy, not hĩ'drọ-păth-ẹ.

hỹ'ġị-ēne.

hỹ-mẹ-nē'ạl.

hỹ-pẽr'bọ-lẹ, not hĩ/per-bōl.

hyp-o-ehon'dri-ac, or hī'po-.

hypocrisy—he-pŏk're-se, not hī-pŏk'-.

hўp-ọ-crit'i-cal, *not* hī-рọ-. hўp-ọ-găs'tric.

hypothenuse—hī-pŏth'e-nūs, not -nūz.

This word is very frequently—perhaps most commonly among mathematicians—pronounced htp-ot'e-nuse; but Smart is the only orthoepist who sanctions that pronunciation.

hỹ-pọ-thĕt'ic, not hĭp-ọ-.

# I.

This vowel has two principal sounds, a long and a short, as in *dine* and *din*. It also has three secondary sounds, heard in *marine*, *fir*, and *ruin* respectively.

I.

This pronoun, in common with all the other pronouns of the language, and a long list of the particles, is touched more or less lightly when it is not emphatic. Unemphatic, it becomes i instead of  $\bar{\imath}$ .

 $\bar{\mathbf{i}}$ -dē'ā,  $not\ \bar{\mathbf{i}}'$ dẹ-ā.

ĭd-i-o-sÿn'crą-sy, not ĭd-i-os-ĭn'crą-sy.

ī'dol, not ī'dl.

ĭg-nọ-rā'mụs, or -rà'mụs.

il-lū'sĭve, not -ziv. il-lŭs'trāte, not ĭl'lus-trāte. il-lŭs'trāt-ed, not ĭl'lus-trāt-ed. ĭm'aġe-ry, or ĭm'a-ġer-y.

The latter is preferred by Walker, Smart, Worcester, and others; but usage is decidedly in favor of the former.

imbecile—ĭm'be-cĭl, im-bes'il, or ĭm-be-sēl'.

The first mode given here of pronouncing this word is the most correct, the second the most unusual, and the third the most fashionable.

im-brue'. See accrue.
im-mē'di-ate, not im-mē'jet.
im'mi-něnt. See ailment.
impartiality—im-pär-she-ăl'i-te.
im-pěc'ca-ble.
im-pēr'fect. See advertisement.
im'pi-oŭs-ly, not im-pī'-.
im-plā'ca-ble, not im-plāk'-.
im-por-tūne', not im-pôr'-.
im-pro-vīṣe', not im'pro-vīṣe.

Worcester says *im-pro-vēz'*, but this pronunciation is rarely heard.

in-au'gu-rāte, not in-au'ger-āte.
in-cī'sĭve, not -ziv.
in-cī'sor.
in-clĕm'en-cy, not -ŭn-.
in-clūde', not -klūd'.
in-clū'sĭve, not -ziv.
in-cog'ni-tō, not in-cŏn'-.
ĭn-com-mĕn'su-ra-ble (-shu-).
in-com'pa-ra-ble, not -kom-pâr'-.
incongruent—in-kŏng'gru-ent.
incongruity—ĭn-kon-gru'i-ty.
incongruous—in-kŏng'gru-oŭs.
ĭn-con-vēn'ient.

Walker and Smart say in-kon-ve ne-ent. in-crease, verb; in crease, noun.

For the noun the ultimate accent is becoming antiquated.

incursion—in-kûr'shun, not -zhun. ĭn-dē'cent. See ailment. ĭn-de-cō'roŭs.

This pronunciation is not only more sonorous than *in-dec'o-rous*, but it now has the balance of authority in its favor. See *decorous*.

indenture—in-dĕnt'yur. Indian.

This word is generally pronounced in'di-an, though the orthoepists, for the most part, would have us say ind'yan.

ĭn'di-ca-to-ry, not in-dĭc'-. indiscernible—ĭn-diz-zẽrn'i-ble. in-dis'pu-ta-ble, not in-dis-pu'ta-ble. indocile—in-dŏs'ĭl. ĭn'dus-try, not in-dŭs'-. inequitable—in-ĕk'we-ta-ble. inertia—in-ēr'she-a. inexhaustible—ĭn-egz-aust'i-ble. in-ĕx'o-ra-ble, not ĭn-ex-ō'-. in-ĕx'pi-a-ble. in-ĕx'pli-ca-ble, not -ex-plĭk'. in-ĕx'tri-ca-ble. in'fan-tile, or in'fan-tile. in'fan-tine, or in'fan-tine. in-fĕc'und. ĭn'fi-dĕl, not ĭn'fi-dl. Ingelow—ĭn'je-lō. in-ģēn'ious, or in-ģē'ni-ous.

ĭn-ġe-nū'i-ty, not -noo'-. in-gen'u-ous. ingratiate—in-grā'she-āt, not in-grā'shāt. in-hös'pi-ta-ble, not in-hos-pit'a-ble.

in-ĭm'i-cal. Smart says in-e-mī'cal. initiate—in-ĭsh'e-āt. ĭn'mōst, not ĭn'mŭst.

in-nāte'.

This is the marking of nearly all the orthoëpists except Webster, who says in'nāte.

in'no-cent, not sunt. See ailment. innoxious—in-nŏk'shus. inofficial—ĭn-of-fĭsh'al, not-o-fĭsh'-. in-op-por-tune, or in-op/por-tune. in-qui'ry, not in'qui-ry. insatiable—in-sā'she-a-bl, not -sha-bl. ĭn-sa-tī'e-ty. in-scru'ta-ble.

ĭn'sĕcts. not -seks.

in-sid'i-ous, not -yu-us.

insition—ın-sĭsh'un, or -sĭzh'-.

in-stěad', not -střď.

in'stěp, not -stíp.
in'stinct, noun; in-stinct', adj.
in-sti-tū'tiọn, not -tụ'-.
in'strụ-měnt, not -mŭnt.
insurance—in-shur'ans.
insure—in-shur'.
in'tẹ-gral.
in'tẹ-est, verb, not in-tẹr-est'.
in'tẹr-est, noun, not in'trest.
in'tẹr-est-ed, not in-tẹr-est'ed.
in'ter-est-ing, not in-tẹr-est'ing.

In the dictionaries some stress on the third syllable, in the verb and its derivatives, is indicated by marking the *e* as distinct—*ĕst*; and that was formerly the prevalent pronunciation. But the most careful speakers now generally make the third syllable as obscure in the verb and participles as they do in the noun.

in'ter-im.

in-ter-loc'u-tor, not in-ter-lo-cū'tor.

international—in-ter-nash'un-al.

in-ter'po-late.

in-ter'stice.

The authorities here are about equally divided. Smart accents the second syllable.

in-tes'tine, not -tine. in-trigue', noun and verb, not in'trigue. ĭn-tro-duce', not -dus'. See aptitude. in-trude'. See accrue. in-tru'sion. in-tru'sĭve, not -ziv. in-tū'i-tĭve. See adduce. inure—in-yūr'. ĭn'va-lĭd. See ambergris. inveigle—in-vē'gl, not -vā'gl. ĭn'ven-to-ry, not in-ven'to-ry. Iphigenia—ĭf-i-je-nī'ā. ī-răs'ci-ble. i'o-dide, or -dide. See chloride. i'o-dine, or -dine. Iowa—ī'o-wā. iron—ī'urn. irony, adj.—i'urn-e. irony, noun—i'run-e. irrational—ir-rash'un-al.

There is authority for saying *ir-re-frăg'a-bl*, which certainly is much easier of utterance.

ir-ref'ra-ga-ble.

ĭr-re-fūt'a-ble, or ir-rĕf'u-ta-ble.

Here, though the first marking is that of the majority of the orthoëpists, and though it has the advantage of being the easier of utterance, the second marking may possibly be considered the more elegant.

ĭr-re-mē'di-a-ble.
ir-rep'a-ra-ble, not ĭr-re-pâr'a-bl.
ir-res'pi-ra-ble.
ir-rev'o-ca-ble, not ĭr-re-vō'ka-bl.
isinglass—ī'zing-glas.
isochronous—ī-sŏk'ro-nŭs.
ĭs'o-lāte, or ī'so-lāt.

The first marking is Walker's, Worcester's, and Smart's.

ī-sŏm'er-ĭşm.
issue—ĭsh'shu.
isthmus—ĭst'mus.
Italian—i-tăl'yan, not ī-.
i-tăl'ie, not ī-.
ī-tin'er-ant.
ī'vo-ry, not īv'ry.
Ixion—iks-ī'on.

#### J.

This consonant has always the same sound, and is never silent.

In words in which d precedes a letter having or embodying the sound of y in an unaccented syllable, the sound of j is often substituted for the combined sounds of d and y—as  $s\bar{o}l'jer$  instead of  $s\bar{o}ld'yer$ , and  $m\check{o}j'u$ - $l\bar{a}t$  instead of  $m\check{o}d'u$ - $l\bar{a}t$ —just as ch is substituted for the combined sounds of t and y in question, nature, etc. It is doubtless possible to preserve the pure sounds of d and y where they appear in these connections, but it is well-nigh certain that the most careful speakers generally fail to do it.

Jā'cob, not jā'cop.
jāg-u-ār', not jāg'wār, nor jā'gar.
jāl'ap, not jŏl'up (antiquated).
jān'ty, not jaun'ty.
Jān'u-a-ry, not jĕn'-.
Jăp-an-ēṣe', not -ēse'.
jăṣ'mine, or jās'mine.
jaundice—jān'dis.
jaunt—jānt.
javelin—jāv'lin.
jer-e-mī'ade.
Je-ru'sa-lĕm, not -za-.

Jew—jū, or ju.
jewel—jū'el, not ju'l.
jew'el·ler.
jo·cōse'.
jŏc'und.
join.

Until toward the close of the last century the diphthong oi was very generally pronounced like long i, as jine instead of join, rile instead of roil, etc.; but now this pronunciation is confined to persons of the most limited culture.

joist, not jīst.
jostle—jŏs'sl.
joust—jost.
jō'vi-al, not jōv'yal.
jowl—jōl, not jowl.
Ju-dā'ic.
jūdġ'ment, not -munt.
jū'gu-lar, not jug'-.
Jūl'ia, not jul'-.
Jū'pi-ter, not ju'bi-.
jū-ris-cŏn'sult.
jū'rist, not ju'-.
jū've-nĭle, or -nīl.

# K.

This letter before all the vowels has one uniform sound. Before n in the same syllable it is silent, as in kneel, knit, know, etc.; it is likewise silent after c, as in back, crack, haddock, etc.

kangaroo—kăng-gạ-rōo'. keelson—kĕl'son, or kĕl'-. kĕt'tle, not kĭt'tl. khan (Turk.)—kawn, or kăn. kiln—kĭl, not kĭln. kīnd.

When  $\ddot{a}$ ,  $\bar{i}$ , or  $\tilde{i}$  is preceded in the same syllable by the sound of g or k, many speakers, especially in England and our Southern States, introduce a slight sound of e, as in car, card, kind, garden, guard, guide, girl, sky, etc. If not carried too far, this can hardly be considered objectionable, as it effectually corrects a certain guttural utterance of these words that the best usage is careful to avoid.

kirschwasser (Ger.)—kērsh'väs-ser. kĭtch'en, not kĭtch'n. knout—nowt. knowledge—nŏl'ej; nō'lej is very antiquated.

## L.

This liquid consonant always has the same sound. In many words it is silent, as in balm, calm, half, calf, almond, palmer, walk, could, should, etc.

lā'bel, not lā'bl. lā'bor-er, *not* lā'brur. labyrinth—lăb'e-rinth. lăeh'ry-mõse, not -mõz. lăc'o-nism, not la'co-. lăm'ent-a-ble, *not* la-mĕnt'a-bl. lăn'dau (au as in haul). Lange, G.—läng'e. lang syne—läng sin, not -zin. language—lăng'gwaj. languid—lăng'gwid. languor—läng'gwor. La-ŏc'o-ŏn. la-pĕl', not lăp'el. lăr'um. la-ryn'ge-al. lā'tent, not lăt'-. láth, or läth, not láth.

Lăt'in, not lăt'n. lăt'tice, not lăt'tus. laud'a-num, not lod'-. laugh—läf, not läf. launch—länch, or launch. laundress—län'dres, or laun'-. laundry—län'dre, or laun'-. laurel—lau'rel, or lŏr'. lā'vā, or la'vā. leaped—lept, or lept. learn'ed, adj. See blessed. leeward—lē'ward, or lū'ard. lē'ġend, or lĕġ'end. lĕġ'en-da-ry. legislative—lĕj'is-lā-tĭv. legislator—lĕj'is-lā-tur, not -lā'tôr. legislature—lĕj'is-lāt-yur.

For an obvious reason these three words are much mispronounced. There is small authority for the penultimate accent which ease of utterance generally gives them, and none for the antepenultimate (le-gis'la-tive, etc.) which some affect.

Leipsic, in Saxony—līp'sĭk. Leipsic, in the United States—lēp'sĭk.

# leisure—lē'zhur.

This is the only way of pronouncing this word that nowadays is admissible in this country. In England, however, *lĕzh'ur* is common, although not sanctioned by any modern orthoëpist.

lĕngth, not lĕnth. lē'ni-ent, not lĕn'-. lĕn'i-tĭve, not lē'ni-. lĕp'er, not lē'per. Leroux—le-roo'. lĕs'sôr, or les-sôr'. le-thär'gic, not leth'ar. Lē'the, Le-thē'an. lettuce—lĕt'tis. lev-ēe', a gathering of guests. levee—lev'e, a bank along a river. lĕv'el, not lĕv'l. le'ver, not lev'er. Lever, Charles—lē'ver, not lĕv'er. lev'er-age, not le'ver-. liaison (Fr.)—lē-ā'zawng'. lī'bel, not lī'bl. lĭb'er-tĭne, or -tīn.

licentiate—lī-sĕn'she-at.

It will be observed that in this word the last vowel, which is two removes from the accented syllable, is left to take care of itself. This, it may be seen, has been the usual practice in the cases of all vowels similarly situated, especially when they were in the penult. This vowel is marked long  $(\bar{a})$  by Smart, and obscure (a) by Worcester. Smart says, then, that this a is like a in fate; Worcester, that it is like a in sedative. Now, it is neither the one nor the other, but something between the two, which something it is safe to leave every one to find out for himself; and whether the speaker brings out the quality of the vowel a little more or a little less than he perhaps should, may be set down as one of the least of sins against good usage.

lichen—lī'ken, or lĭch'en.

The few English orthoëpists who have given the pronunciation of this word are divided in relation to it; but as a Greek and Latin word, it is pronounced  $l\bar{\imath}'ken$ ; the French keep the *ch* hard, pronouncing it  $l\bar{\epsilon}'ken$ ; and the pronunciation of  $l\bar{\imath}'ken$  appears to be supported by the best usage among American botanists.— Worcester.

lĭc'or-ĭce, not -er-ĭsh. lien—lē'en, or lī'en.

In the early editions of Webster's dictionary this word was marked  $l\bar{e}n$ .

lieutenant—lū-těn'ant, lěf-, or lěv-.

It is not easy to see why our orthoëpists should differ so widely in their modes of pronouncing the first syllable of this word, since none of them appear to have made any effort to imitate its pronunciation in French. Preference is given here to the first marking—which is Webster's—because it comes nearest to what the orthography demands.

lī'lac, not lī'lŏk, nor lā'lŏk. lĭn'sey-wool'sey, not -ze. listen—lĭs'n. li-thog'ra-pher, li-thog'ra-phy. litigious—li-tĭj'ŭs. livelong—liv'long, not liv'long. liv'er-y, not liv'-. loath, adj.—loth, not loth, nor loth. loathe, verb—loth. loathsome—loth'sum. lo-cā'tion, not lō-. logomachy—lo-gŏm'a-ke. long'-lived, not -livd. loth, not loth. louis d'or (Fr.)—lo'e dôr, not dor. low, verb—lō.

lū'cid, not lu'.

lū'ci-fer, not lu'.

lū'cre, not lu'.

Lū'cy, not lu'.

lū'di-croŭs, not lu'.

lūke'warm, not luk'.

lūte, not lut.

Lū'ther-an, not lu'.

luxuriance—lŭgz-yu'ri-ans. See ex.

luxuriant—lŭgz-yu'ri-iant.

luxurious—lŭgz-yu'ri-iant.

luxury—lŭk'shu-re.

lÿ-cē'ŭm, not li'ce-ŭm.

Lyonnaise (Fr.)—lē'ŭn'nāz'.

#### M.

This letter has always one sound, except in accompt, accomptant, and comptroller, pronounced and usually written account, accountant, and controller. It is silent when it precedes n in the same syllable, as in mnemonics.

Machiavelian—măk-e-a-věl'yan. măc'ro-cŏşm, or mā'cro-cŏşm. măd'am.

Not unfrequently good taste is offended by the retention of the French word madame in translations. This is especially true of translations for the stage. Few things are more unpleasant to a cultured ear than the unnecessary mixing of languages.

madame (Fr.)—må'dåm'.
Madeira—ma-dē'rā, or -dā'-.
mademoiselle (Fr.)—mådm'wä'zĕl', not
măd-ŭm-wä-zĕl, nor măm-zĕl', which
is exceedingly vulgar.

In this word an Englishman encounters his greatest difficulty in the proper utterance of the last syllable, to which the Frenchman gives a very clear dental utterance, while the Englishman is wont to let the sound come from his throat.

ma foi (Fr.)—må fwä.
mā'ġī, not mǎġ'ī.
magnesia—mạg-nē'zhẹ-å.
mag-nǐf'i-cent, not -sŭnt. See ailment.
mạg-nō'li-à, not -nōl'yà.
māin'tẹn-ạnce, not mān-tān'ạns.
mal à propos (Fr.)—màl à prò'pō'.
ma-lā'ri-à, not ma-lā'-.

măl-e-făc'tor, or măl'-. mall, a public walk—măl. măm'mil-la-ry, not mam-mil'a-re. măn-dạ-rin', not măn'dạ-rin. mā'nēs, not mānz. mango-mang'go. ma-nī'a-cal. manœuvre-ma-nu'ver, not ma-nu'-. măn'or, not mā'nor. măn'or-house, not mā'nor-. măn'sărd' roof. mansuetude—măn'swe-tūd. mantua-maker—măn'tu-māk'er. ma-răs'mus, not -răs'-. marchande de modes (Fr.)—mär'shängd' de mod'.

The letter o in French generally has the sound of o in son, won, done, or of o in or, nor, for, except when under the circumflex accent ( $\delta$ ). Hence we should say, for example,  $b \not e f \dot a \ l \dot a \ m \not u d$ , not  $m \bar o d$ .

marchioness—mär'shun-ës. măr'i-gōld, *not* mā're-. măr'i-tạl, *not* mär'-. măr'i-time. mär'ket, not -kit. mär'vel, not mär'vl. măs'cu-line, not -lin. másk, not másk. massacre—măs'sa-ker. mås'ter, not mås'-. măt'in, not mā'tĭn. mā'trix, not măt'-. mā'tron, not măt'-. mā'tron-al. mā'tron-ly, not măt'-. măt'tress, not măt-trăss'. mau-so-lē'um. mauvais goût (Fr.)—mō'vā' gōo. mauvaise honte (Fr.)—mō'vā' zaungt. māy'or-al-ty. mayonnaise (Fr.)—må'yon'āz'. measure—mězh'ur, not māzh'-. mechanist—měk'an-ist. me-dĭç'i-nal. medicine—měd'e-sĭn, not měd'sn. mediocre—mē'de-ō-ker.

meerschaum (Ger.)—mār'showm.

The au has the sound of ow in owl, and there is little if any difference in the quantity of the syllables, as is generally the case with compound words.

Meissonier—mā'son'yā'. meliorate—mēl'yor-āt. mĕl'o-drăm-à.

The second marking is supported by abundant authority, but few, if any, seem to heed it.

Mel-pŏm'e-nē.

memoir—mĕm'wôr.

mĕm'o-ry, not mĕm'ry.

ménagerie (Fr.)—mā'nazh'e-rē', or memagery—me-năzh'e-re.

mĕn-in-ġī'tis, not me-nĭn'ġi-tĭs.

mĕr'can-tĭle, or -tīl.

The second, however, is sanctioned by Smart. See advertisement.

mesmerism—měs'mer-izm, or měz'-.

The dictionaries tell us to sound the first s of this word and of its derivatives like z, which is contrary to the prevailing custom, etymologically incorrect, and not euphonious. messieurs—mās'yûr'.

The English orthoëpists have marked this word in no less than ten different ways, agreeing in only one thing—that the final s should be sounded. Now, this s is absolutely silent; so is one of the other eses. The first syllable is perfectly represented by  $m\bar{a}s$ , and the second syllable is very nearly represented by yar. If, in pronouncing this syllable, the speaker imagines a long e between the y and the a, and then, having prepared the organs of speech to sound it, goes directly to the a, he will perhaps get the sound of the syllable somewhat more perfectly. The sound of the r is very short and obscure. See monsieur.

mět-a-môr'phose, not -phoze.
mēt-p-or'o-līte.
mět-ro-pŏl'i-tan.
mī-ăṣ'mā.
mī'cro-scōpe, not mĭc'ro-.
mī-cro-scŏp'ic, not -scōp'ic.
mĭd'wīfe-ry, or mĭd'wĭfe-ry.
Mī'lan.

We Anglicize the orthography of this proper name: why should we not do likewise with the orthoëpy? Bryce, Earnshaw, and Thomas say Mil'an, while Wright says Mi-lăn'.

milch, adj., not milks. millionaire—mĭl-yun-âr', or mĭl'-. min-er-al'o-gy, not -ol'o-gy. Millet, E.—mēl'lā'. miniature—mĭn'i-at-yur, or mĭn'i-tūr. Mĭn'o-taur. mī'nŭs, not mĭn'us. mi-nūte', or mi-nūte', adj. minute, noun—min'it. mĭr'a-cle, not mĕr'-. mi-răc'u-lous, not mi-. mirage (Fr.)—mē'razh'. mĭs'an-thrope, not mĭz'-. mischievous—mis'che-vus, not mis-chē'-. mis'chiev-ous-ness. mis-con'strue, not mis-con-strue'.

"Do not, great sir, misconstrue his intent."

—Dryden.

misfortune—mis-fôrt'yun. misogyny—me-sŏg'e-ne. mistletoe—miz'zl-tō. mit'ten, not mit'n. mnemonics—ne-mŏn'iks. mobile—mo-bel', or mo'bil.

The first is the pronunciation of Walker and Worcester, and is always heard in the name Mobile; the second, that of Webster. Smart says  $m \delta b' i l$ .

möck, not mauk. See accost. möd'el, not möd'l. mod'est, not -ist, nor -ust. moisten—mois'n, not -ten. mo-lĕc'u-lar. mŏl'e-cūle. Molière—mol'yār'. Mŏn'a-cō, not Mo-nä'cō. mon'ad, or mo'nad; mo-nad'ic. mon'as-ter-y, not -te-ry. mongrel—mung/grel. mŏn-o-cŏt-y-lē'don. mo-nog'a-my. mon'o-gram, not mo'no-. mon'o-graph, not mo'no-. mŏn'o-lŏgue, not mō'no-lōg. mon-o-mā'ni-à. mŏn-o-mā'ni-ăc.

mŏn-o-syl-lăb'ic. monsieur (Fr.)—mŭs'yûr'.

This marking perfectly represents the pronunciation of the first syllable of this word, the o being like the o in son. The second syllable is like the second syllable of the plural. The r in both cases is really a silent letter, but with its aid the pronunciation of the syllable is better represented to the English eye than it could be without it. It is marked obscure in order that it may be merely hit and not dwelt upon. Care should be taken to give the syllables the same quantity. See messieurs.

morale (Fr.)—moʻral'.
morceau; pl., morceaux (Fr.)—moʻrsoʻ.
moʻrʻi-bund, not moʻri-.
Morpheus—moʻrʻfus, or moʻrʻfe-us.
moʻrhine—moʻrʻfin, not moʻr-fen'.
moʻr'sel, not moʻr'sl.
moʻr'tal, not moʻr'tl.
Mosenthal, J.—moʻzen-tal.
Mošʻlem, not Mošʻ-.
moʻrtion-less, not -lus. See ailment.
mountain—moun'tin, not -ting, nor -tn.
mountainous—moun'tin-us.
mul-ti-pli-ca'tion, not -pi-.

mŭl'ti-tūde, not -tud. See adduce.
mu-nĭç'i-pal, not mū-ni-cĭp'al.
mûr'der-er, not mûr'drer.
mŭs-co-vā'dō.
mu-ṣē'um, not mū'ṣe-um.
mŭsh'rōom, not -rōon.
mŭs-tăçhe', or -täsh'.
my—mī, or mi, never mē.

When, from being used in contradistinction to another personal pronoun, my is emphatic, the y has its full, open, long-i sound. Thus we would say, "Is this my ink or yours?" But when there is no such emphasis—and there is but rarely—the y has the sound of obscure i, as in mi-nūte' and miraculous, which is very nearly the sound of y in many, only, etc. "My [mi] ink is as bad as my [mi] pen." These rules, however, are and should be departed from in certain cases where we would express respect or emotion. "My [mī] brother shall know of this." "Sir, this lady is my  $[m\bar{\imath}]$  wife." "Ay, madam, she was my  $[m\bar{\imath}]$ mother!" Say mi in these sentences, and they become commonplace; you take all the soul out of them.

myself—mṛ-sĕlf'. myrmidon—mûr'mẹ-dŏn, *not* mĭr'-. mythology—mẹ-thŏl'ọ-jẹ, *not* mī-thŏl'-.

## N.

This letter has two sounds: one simple, as in man, ten, not; the other compound, as in thank, banquet, anxious, pronounced thangk, bang'quet, angk'shus. The sound of ng is really a distinct and simple alphabetical element, unlike that of either constituent of the digraph. When final after l or m, n is silent, as in kiln, condemn, solemn, hymn, limn, autumn, etc.

naiad—nā'yad.
naïve (Fr.)—nà'ēv'.
naïveté (Fr.)—nà'ēv'tā'.
naïvely—nà-ēv'le.
nāpe, not năp.
năs'cent, not nā'sent.
national—năsh'un-al, not nā'shun-al.

The first marking is that of all the orthoepists except Webster, and his mode of pronouncing the word is not even permitted in the new editions of his dictionary.

nationality—năsh-ụn-ăl'e-te. nature—nāt'yụr. nausea—naw'she-à, *not* naw'se-à. nauseous—naw'shus, *not* naw'se-us. na-vic'u-lar. nēar'est, not -ist.
nĕc-rọ-lŏġ'ic.
ne-crŏl'ọ-gy.
nĕc'tạr-ĭne, not -īne, nor -ēn.
ne'er—nâr, not nēr.
négligé (Fr.)—nā'glē'zhā'.
neither—nē'ther, or nī'ther.

There is very little dictionary authority for saying  $n\bar{\imath}'ther$ , but of late years this mode of pronouncing the word seems to be preferred by some of our most careful speakers. See either.

Nĕm'e-sĭs.

nephew—něv'yu, or něf'yu.

"This word is uniformly pronounced  $n \not v' v \vec u$  by the English orthoëpists; but in the United States it is often pronounced  $n \not v' f u$ . Smart remarks that 'p with h, in almost all cases, is pronounced f. In Stephen, this sound is vocalized, that is, converted into v; and likewise in nephew, almost the only word in which the combination occurs that is not immediately referable to a Greek origin."— Worcester.

The latest editions of Webster give  $n \tilde{e} f' y u$ , remarking that the English dictionaries uniformly mark it  $n \tilde{e} v' y u$ . The latter, in our estimation, is the most euphonious pronunciation of the word.

nĕp'o-tĭşm.

nestle—něs'l. něth'ẹr-mōst. neŭ-răl'ġṇ-à. neŭ'ter, neŭ'tral, not nu'-. new—nū, not nu. New Orleans—nū or-lēnz'.

This, in the opinion of the writer, is the better mode of pronouncing the name of the American city. Besides harmonizing with the spirit of the English language, it is easier of utterance and more euphonious than ôr'le-anz, which is a mongrel pronunciation at the best.

news—nūz, not nuz.

newspaper—nūz'pā-per, not nuz'-.

niaiserie (Fr.)—nē-ā'ze-rē'.

nī'ce-ty, not nīs'te.

nĭche, not nĭsh.

nĭck'el, not nĭck'l.

nĭc'o-tĭne, not -tēn.

noblesse oblige (Fr.)—nō'blĕs' o'blēzh'.

nŏm'ad, not nō'măd.

no-măd'ic.

nō'men-clāt-ure, or nō-men-clāt'ure.

nŏm'i-na-tĭve, not nŏm'na-tĭve.

See Key to Fronunciation, p. 6.

none—nŭn, not non. nook, or nook. nōt'a-ble, industrious, careful, bustling. nōt'a-ble, remarkable, memorable. nothing—nuth'ing, not noth'-. Notre Dame (Fr.)—no'tre dam. nov'el, not nov'l. nŏv'el-ty, not nŏv'l-ty. novitiate—no-vish'e-āt. noxious—nŏk'shus. nū'di-ty, not nu'-. nuisance—nū'sans. See adduce. nuncio-nun'she-ō. nuptial-nup'shal, not -chal. nū'tri-ment, not nu'tri-munt.

### 0.

This vowel has seven sounds, as in note, not, son, move, wolf, nor, and major.

 $\bar{\text{o}}$ 'a-sis; pl.,  $\bar{\text{o}}$ 'a-ses. Webster permits o- $\bar{a}$ 'sis. oath— $\bar{\text{o}}$ th; pl.,  $\bar{\text{o}}$ aths. ŏb'du-rate. obeisance—o-bā'sance.

The weight of authority is in favor of the first marking; usage—in this country at least—would seem to favor the second. Walker emphatically preferred the first, for the reason that ei when under the accent is most frequently pronounced like long a, and the corresponding ey always, except in key.

öb'e-lisk, not ö'be-.
o-bēse', not -bēz'.
ö'bit, or öb'it.
obligatory. See Supplement.
oblige—o-blīj'.

"When Lord Chesterfield wrote his Letters to his son, the word oblige was, by many polite speakers, pronounced as if written obleege—as if to give a hint of their knowledge of the French language; nay, Pope has rhymed it to this sound:

'Dreading even fools, by flatterers besieged, And so *obliging* that he ne'er *obliged*.'

But it was so far from having generally obtained, that Lord Chesterfield strictly enjoins his son to avoid this pronunciation as affected. In a few years, however, it became so general that none but the lowest vulgar ever pronounced it in the English manner; but upon the publication of this nobleman's Letters, which was about twenty years after he wrote them, his authority had so

much influence with the polite world as to bid fair for restoring the *i* in this word to its original rights; and we not unfrequently hear it now pronounced with the broad English *i* in those circles where, a few years ago, it would have been an infallible mark of vulgarity."— Walker.

"Smart says: 'The word oblige, which was formerly classed with marine, etc., is now pronounced regularly.' John Kemble is said to have corrected the Prince of Wales (George IV) for adhering to the former pronunciation, by saying, 'It will become your royal mouth better

to say oblige." -- Worcester.

ob-lïque', or ob-līque'.
obnoxious—ob-nŏk'shus.
ob-scēn'i-ty, not ob-scē'ni-ty.
ŏb'se-quĭes, not ob-sē'quĭes.
ŏb'so-lēte, not ŏb-so-lēte'.
ob-trude', not -trūde'. See accrue.
ob-tūse', not -tuse'.
ob-tru'sĭve, not -ziv.
ŏb'vērse, noun.
ob-vērse', adj, or ob'-.
oc-cā'sion, not ŏ-cā'sion.
oc-cūlt', not ŏc'cult.
oceanic—ō-she-ăn'ic.

See Key to Pronunciation, p. 6,

oc-tā'vō, or oc-tā'vō.

There is no dictionary authority for the second marking, and yet that is the pronunciation that seems to be preferred by our most careful speakers—for the reason, doubtless, that they think it the more euphonious.

oc-tŏġ'e-na-ry. ŏc'tū-ple, *not* oc-tū'ple. o-dē'on. ō'di-oŭs.

The best usage now makes this a word of three syllables.

of'fice, not au'fus.

official—of-físh'al, not ō-físh'al.

officious—of-físh'us, not ō-físh'us.

öften—öf'n, not öf'ten.

ō'gle, not ŏg'le.

olden—õld'n, not õld'en.

ō-lẹ-ō-mär'gạ-rǐne, not -jạ-.

The letter g is always hard before a, except in gaol, now disused in this country.

o-lĭb'a-nŭm.

ombre (Fr.)—awng'br, not ōm'br.

ŏm'i-noŭs, not ō'mi-noŭs.

omniscience—om nish'ens. ŏn'er-ous, not ō'ner-ous. ōn'ly, not un'ly. ŏn'yx. ō'pal, not ō'pal. ophthalmy—oph-thal'my. opinion—o-pin'yun.

Some of the orthoëpists caution us not to let unaccented o in such words as opinion, observe, oppose, command, conceal, condition, contain, content, possess, police, etc., degenerate into short or obscure u. While it is well to heed their advice, it is also well to remember that to make these o's too long is, perhaps, more objectionable than to make them too short. How unpleasant, for example, to hear pedantic ignorance say  $p\bar{o}$ -lice and  $p\bar{o}$ -sess! An endeavor to avoid sounding the o like short or obscure u should be made with nice discrimination, as by making it too long one's utterance becomes pedantic, which of all elocutionary faults is the worst.

ŏp-ọ-dĕl'doc, *not* -dĭl'-. ọp-pō'nent, *not* ŏp'pọ-nent.

The latter, though often heard from tolerably correct speakers, is unauthorized.

ŏp-por-tūne', or ŏp'por-tūne.

orange—ŏr'ĕnj, or -ănj. ō-răng'-ou-tăng'. ôr'ehes-trà.

Among the orthoëpists who accent the second syllable of this word are Walker and Smart; but that pronunciation is rarely used by careful speakers.

ôr'ehes-tral, or or-ehes'tral. ôr'de-al, not or-de'al.

The latter is not even permitted by any of the orthoëpists.

or li-na-ry, not ord'na-ry.
orgies—ôr'jĭz, not -jēz.
ôr'i-fĭce, not ō'ri-.
oriflamme—ôr'i-flăm, not ō'ri-.
o-riġ'i-nal, not -o-nal.
Orion—o-rī'un.
orison—ŏr'e-zun.
ôr'nāte, or or-nāte'.
ō'ro-tŭnd, or ŏr'o-.

The ultimate accentuation,  $\bar{o}$ -ro-tund, is becoming antiquated.

Orphean—or-fē'an, or ôr'fe-an.

Orpheus—ôr'fūs, or ôr'fe-ŭs.

The first is the classic, the second the popular pronunciation.

ôr'thọ-ẹ-pĭst, *or* ọr-thō'ẹ-pĭst. ôr'thọ-ẹ-py, *or* ọr-thō'ẹ-py.

One may say or-thō'e-py on the authority of Wright, Clarke, and Knowles, and of Fulton and Knight; and this is the pronunciation the writer would recommend, on account of its being so much the easier of utterance, if he had the courage to do so in the face of such weighty authorities as Walker, Worcester, Webster, and Smart.

ostler—ŏs'ler.
otium—ō'she-ŭm.
outré (Fr.)—o'trā'.
ō-ver-sē'er, or -seer'.
ō'vert, not o-vērt'.
ŏx'ide, or -īde.
ō'yer, not oi'er.

#### P.

This letter has but one sound. It is silent when initial before n, s, or t, as in *pneumatics*, psalm, ptarmigan. It is also silent or very indistinct when between m and t in the same syl-

lable, as in tempt, exempt, etc.; but when preceded by m in the same syllable and followed by t or k in the next syllable, it is more properly sounded, as in temptation, exemption, sumptuous, bumpkin, pumpkin, etc. In raspberry, receipt, semptress, and corps it is also mute.

pa-cif-i-cā'tion, or păç-i-fi-cā'tion. pa-cif'i-cā-tor, or păç-i-fi-cā'tor.

The first marking is Webster's and Smart's; the second, Walker's and Worcester's.

pageant—paj'ent.

Pā'jent is growing obsolete.

pageantry—păj'ent-re. păl'ace, not păl'ās.

The latter smacks of pedantry.

pa-lä'ver, not pa-lăv'er. Păl'es-tīne, not -tēn. pal'frey, or păl'frey (Smart). palm—pam, not păm. panegyric—păn-e-jĭr'ik.

Smart, Walker, Sheridan, and others pronounce this word pon-e-jerik. Worcester remarks: "Though Smart pronounces squirrel and panegyric, squerirel and ponegyric, squerirel and ponegyric, squerirel and ponegyric, squerirel and ponegyric squerirel and ponegyric."

panegyric we may hope in time to hear reclaimed; a correspondent reformation having taken place in *spirit* and *miracle*, which were once pronounced *spĕr'it* and *mĕr'a-cle*."

păn'el, *not* păn'l. panorama—pan-o-rā'mi, *or* -rä'mi. Păn-thē'on, *or* Păn'the-on.

"Hail, learning's Pantheon! Hail, the sacred ark Where all the world of science does embark."
— Cowley.

"Mark how the dread Pantheon stands,
Amid the toys of modern hands,
How simply, how severely great!"
—Akenside.

păn'tọ-mīme, not -mīne.
papier mâché (Fr.)—pāp'yā' mä'shā'.
paṇ-răb'ọ-là, not păr-a-bō'là.
pär'cel, not -sŭl.
parenchyma—paṇ-rĕn'ke̞-mā.
păr-e̞-gŏr'ic, not -gaur'ic.
pâr'e̞nt.
pâr'e̞nt-aġe.
Smart says pā'rent-age.
par-hē'li-on.

pạr-hē'lị-ọn. Pä'rị-äh. pa-rī'e-tal.
Parisian—pa-rīzh'yan, or pa-rīz'e-an.
Pär-me-săn'.
păr'ol (legal word).
pa-rōle' (military word).
partiality—pär-she-ăl'e-ty, not pär-shăl'-pär'ti-cĭ-ple, not pärt'si-pl.
pärt'ner, not pärd'-.
pär'tridġe, not păt'-.
păt'ent, or pā'-.
păt-en-tēe', or pā-ten-.

According to nearly all the authorities, the a of these wo words should have its short sound.

påth oot påth.
på't a, not påth'os.
påt'r no-ny, not påt'ripå't ot, not påt'ripå't ot-ism.
på'tron, not påt'påt'ron-age.
påt'ron-al.

Smart says  $p\bar{a}'tron-al$ , but the balance of authority is decidedly in favor of making the a short.

See Key to Pronunciation, p. 6.

pā'trọn-ĕss, *not* păt'rọn-, păt'rọn-īze. peculiar—pẹ-kūl'yạr. Smart says *pe-kū'le-ar*, which is better.

peculiarity—pe-kūl-yăr'i-ty, or -ĕ-ăr-ĭ-ty.
There is abundant authority for saying pe-kūl-ye-ăr'e-ty.

pecuniary—pe-kūn'yạ-re, pe-kū-nǐ-a-rē. pedagogue—pĕd'a-gŏg, not -gōg. pē'dal, adj.; pĕd'al, noun. pĕd'eṣ-tal, not pe-dĕs'-. Pĕg'a-sŭs, not Pe-găs'us. pel-lū'cid, not -lu'-. pe-nā'tēṣ (Lat.). pĕn'cil, not pĕn'sl. Pe-nĕl'o-pē. penitentiary—pĕn-i-tĕn'sha-ry. pē'nŭlt, or pe-nŭlt'. pe-nū'ri-oŭs, not -nu'-. See adduce. pē'o-ny, not pī'ny. peremptory. See Supplement.

Walker, Perry, and Jameson permitted perem'to-ry.

pēr'fect, adj. See advertisement. pēr'fect, or per-fect', verb.

The latter pronunciation is probably the more common, being in accordance with the general rule of change of accent in a word used both as a noun or adjective and a verb, as con'duct, conduct; but the weight of authority is in favor of the former.

per'fume, or per-fume', noun.

The ultimate accentuation of this noun, although there is good authority for it, is little used in this country by careful speakers.

per-fūme', verb.
per-fūme', verb.
per-find'ic, not per-i-.
per'mit, noun.
Persia—per'she-a, not -zhe-.
Persia—per'shan, not -zhan.
per-sist', not -zist'.
per-spi-ra'tion, not pres-pi-.
per-sua'sive, not -ziv.
pe-ruse'. See accrue.
pestle—pes'l, or pes-tl.
Petruchio—pe-tru'ke-ō.

pěťal. phaëton—få'e-ton, not fa'ton, nor fē'ton. phal'anx, or pha'lanx.

"The pronunciation  $ph\ddot{a}l'anx$  is the more general; but  $ph\ddot{a}l'anx$  is the more analogical."

— Walker.

Is Walker correct in saying that it is more analogical to make the a long? Pha, followed by a consonant, and under an accent—primary or secondary—is almost always, if not always, short. This marking is supported by Smart and by Wright, and by well-nigh universal usage.

pharmaceutic—fär-mạ-sū'tik, not -kū'-.
pharmacopœia—fär-mạ-kọ-pē'yà.
phǐl-an-thrŏp'ic, not phī-lạn-.
phǐl-o-sŏph'ic, or -sŏph'-.
phŏn'ics, or phō'nics.
phŏs'phọ-rŭs.
phrĕn-ọ-lŏġ'ic.
phyṣ-i-ŏg'nọ-my, not -ŏn'o-my.

"There is a prevailing mispronunciation of this word, by leaving out the g, as if the word were French. If this arises from ignorance of the common rules of spelling, it may be observed that g is always pronounced before n when it is not in the same syllable; as, sig-nify, indig-nity, etc.; but if affectation be the cause of this error, Dr. Young's 'Love of Fame' will be the best cure for it."—Walker.

pianoforte (It.)—pē-ā'no-fōr'tā. pï-ā'nist. picture—pĭkt'yur. piebald—pī'bald. pied, adj.—pīd.

"Meadows trim with daisies pied,
Shallow brooks, and rivers wide."

—Milton.

pī'et-işm.
pigeon—pidj'on, not -in.
pin'cers, not pin'cherz.
pinch'bĕck, not -băck.
pī'o-ny, or pē'o-ny, not pī'ne.
piquant—pik'ant.
piş'mīre, or pis'mīre.
plā'cā-ble, or plāk'a-ble.
plā'cārd.

The dictionaries tell us to pronounce this word, both the noun and the verb, pla-kärd'. Why? Because it comes to us from the French? A very poor reason, since in French it is pronounced plà'kär', which is as unlike pla-kärd' as

it is unlike the pronunciation that harmonizes with the language into which it is adopted, namely, plù'kärd. In language, as in everything else, that which is neither "fish, flesh, nor fowl" is distasteful. Mongrel pronunciations are as unpleasant to the ear as orthographical monstrosities are to the eye.

plagiary—plā'je-re, or plā'je-a-re.

That pronunciation which makes the smaller number of syllables of such words as plagiary, genial, cordial, bestial, ameliorate, etc., is the easier of utterance, and for that reason is generally—and the writer thinks justly—considered the more desirable.

plait—plāt, not plēt.
plateau (Fr.)—pla'tō'.
plăt'i-nā.
plăt'i-năm.
plebeian—ple-bē'yan, not plē'be-an.
plebeianism—ple-bē'yan-izm.
Pleiades—plē'ya-dēz.
Pleiads—plē'yadz.
plěn'a-ry, or plē'na-ry.

"Some very respectable speakers make the vowel e in the first syllable of this word long; but analogy and the best usage seem to shorten the e, as they do the a in granary. Nor do I see

any reason that the e should not be short in this

word as well as in plenitude." - Walker.

We have Walker, Worcester, and seven other orthoëpists for the first marking; Smart, Webster, and three others for the second.

plenipotentiary—plĕn-i-pọ-tĕn'shi-a-re. plĕth'ọ-ra.

ple-thor'ic, or pleth'o-ric.

The early editions of Webster's dictionary said *plĕth'o-ric*, and the later editions permit this pronunciation. All the English orthoëpists, except Ash and Crabb, accent the second syllable.

plūme, not plūm. See adduce. pō'em, not pō'm. poignant—poi'nant. po-līce', not pō-. See opinion. polonaise (Fr.)—pòl'o-nāz', not pō'-. polyglot—pŏl'e-glŏt. pŏl-y-syl-lăb'ic. Pŏl-y-hym'ni-à.

It should be remembered that y, except when beginning a word, has the sound of i, and that it never has its name-sound when forming a syllable. Here the first y is unaccented and sounded like obscure i or obscure e, which are hardly distinguishable.

See Key to Pronunciation, p. 6.

pọ·māde'. Pompeia (Lat.)—pọm·pē'yà. Pompeii (Ital.)—pŏm·pā'ye. Pompeium (Lat.)—pọm·pē'yǔm. pôr'cẹ-lạin.

This is the marking of Worcester, Webster, and Reid. Smart says pôrs'lān; Knowles, pōrs'lin; Walker, pōr'se-lān.

porte-monnaie—pōrt'-mon-nā'.
por-tent', or por'-.
po-sī'tion, pō-. See opinion.
pos-tē'ri-or, not pōs-.
post'hu-moŭs.

Perry and Craig say post'hu-mous.

pō'ta-ble.
pō'ten-tāte, not pŏt'-.
prairie—prā're, not pĕr-ā're.
prĕb'end, or prē'-.
pre-cē'dence, not prĕs'e-.
pre-cē'dent, adj.

"A murderer and a villain:
A slave, that's not the twentieth part the tythe
Of your precedent lord!"

-Hamlet.

prěç'e-děnt, noun.
pre-cīse', not -cīze'.
pre-cīse'ly, not prē-cīse'-, nor ·cīze'-.
pre-clūde'. See adduce.
prěd'a-to-ry.
prěd-e-cĕs'sor, or prē'de-,
prē-dị-lēc'tion, not prěd-i-.
prěf'ace, noun and verb, not prē'fāce.
prēf'ect.
prefecture—prěf'ek-tūr, or prē'fek-.
prěf'er-a-ble, not pre-fēr'-.
prefigure—pre-fig'yur.
prěl'ate, not prē'lāte.
prěl'ūde, noun.

Webster alone says  $pr\bar{e}'l\bar{u}de$ , and the later editions of his dictionary permit  $pr\bar{e}l'\bar{u}de$ .

pre-lūde', verb.

Smart says *prěl'ūde*, but he is supported by Jameson only.

"So Love, preluding, plays at first with hearts,
And after wounds with deeper-piercing darts."
— Congreve.

prē-mạ-tūre', *not* prĕm'at-yur. premier—prē-mị-er.

pre-pŏs'ter-oŭs, not -trŭs.
Prĕṣ-by-tē'rṛ-an, or prĕṣ-.
prĕṣ'by-tĕr-y, or prẹs-bȳt'ẹ-ry.
prĕṣ-en-tā'tion, not prē-.
prē-sĕn'tṛ-mĕnt, not -zĕn'-.
prĕṣ'ṭ-dĕnt, not -dŭnt.
prĕs'tɨge.
prestige (Fr.)—prās'tēzh'.
pre-ṣŭmpt'u-oŭs, not -zŭmp'shŭs.
prē-tĕnce', not prē'tence.
prĕt'ẹr-ite.
prē-tĕxt', or prē'-.

This is the marking of nearly all the orthoë-pists.

"My pretext to strike at him admits A good construction."

-Shakespeare.

pretty—prit'te, not pret'-.
pre-vent'ive, not -ven'ta-tive.
pri'ma-ry, not -mer-e.
prin'cess, not prin-cess'.
pris'tine, or -tin.
pri'va-cy, or priv'-.

prīv'i-ly. prō'ba-to-ry. prob'i-ty, *not* prō'-.

The erroneous pronunciation is often used, especially on the stage.

proc'ess, not prō'-.
proc'es verbal (Fr.)—pro'sā' vēr'băl'.
prod'ūce, not prō'-.
prod'uct, not prō'-.
profile—prō'fēl, -fīl, or -fīl.

The first pronunciation is Worcester's and Smart's; the second, Walker's and Webster's; the third, Craig's. *Pro-fēl'* is also authorized, and by some speakers may be preferred.

pro-fūse', not fūz'.
prog'ress, not pro'-.
proj'ect, noun, not pro'-.
pro-ject', verb.
pro-jec'tile, not -tīl.
pro-lĭx, pro'-.

In their earlier editions both Webster and Worcester pronounced this word proling; which accentuation a few good authorities also recognize.

prol'ogue, or pro'-.

The first marking is that of Worcester, Smart, and Walker; the second, that of Webster and one or two others.

prŏm-e-nāde', or -nàde'. pro-mŭl'gāte, not prŏm'ul-gāte. prŏm-ul-gā'tion, or prō-mŭl-. pronunciation—pro-nŭn-she-ā'shun, or -ce-ā'shun.

The majority of the authorities are in favor of the sound of sh; Webster was not, but this sound has been adopted by the editors of the later editions of his dictionary.

Wheaton in his "Travels in England" says: "I was not a little mortified at having my Yankee origin detected by my omitting to give the full sound of sh in the word pronunciation."

Walker says: "The very same reasons that oblige us to pronounce partiality, propitiation, speciality, etc., as if written parsheality, propisheashun, spesheality, etc., oblige us to pronounce pronunciation as if written pronunsheashun."

Smart marks this word pro-nun-ce-ā'shun, yet he says in his "Principles": "It is regularly pronounced pro-nun-she-ā'shun, and by all speakers would probably be so sounded if it were related to any such verb as to pronunciate, in the same way as association and enunciation are related to associate and enunciate. In the absence of

any such related verb, most speakers say pron $\ddot{u}n$ -se- $\ddot{a}$ 'shun, and so avoid the double occurrence of the sound of sh in the same word."

"The time was when the stage was justly held the model of pronunciation; but that golden age of dramatic literature and dramatic life has long since passed away."—William Russell.

propitiate—pro-pĭsh'e-āt.
pro-ṣā'ic.
pro-scē'ni-ŭm, not -scĕn'-.
prŏs'per-oŭs, not prŏs'prŭs.
prŏt'a-sĭs.
protégé (Fr.)—pro'tā'zhā'.
pro tĕm'po-re, not tĕm'pōre.
prŏt'es-tā'tion, not prō'-.
pro-thŏn'o-ta-ry, not prō-tho-nō'ta-ry.
pro-trude'. See accrue.
pro-tru'sive, not -zĭv.
pro-tū'ber-ant.
proven—proov'n.

This word, incorrectly used for *proved*, is said to be a Scotticism.

pro-vo'ca-tive, or -voc'a-tive.

Smart is the only orthoëpist of note who gives the second marking.

provost, the chief of any body, as a college—prov'ust.

provost, the executioner of an army—prov'ust.

Smart and some others pronounce the word in the latter signification prov'ust also.

prow-prou.

prowess—prou'es.

Prō'es was once permissible.

prude, pru'dence, prune, pru'ri-ent. See accrue.

Prussian—prush'an.

There is little choice here in point of good usage.

prussic—prus'ik, *or* proo'sik. psalmist—säm'ist.

There is good authority for saying both săl-mist and säl'mist.

psalmody—săl'mọ-dẹ.

Webster said säm'o-de.

psalms—sämz, *not* sämz. pseudo—sū'dō.

Psyche-si'ke.

In Greek and Latin words which begin with uncombinable consonants, the first letter is silent; thus P in Psyche and Ptolemy is not sounded.

Ptolemaic—tŏl-e-mā'ik. pū'er-ĭle, or -īl. puissance (from the French).

All the orthoëpists, with one exception, accent this word on the first syllable. Why this is done it is not easy to see, since that accentuation makes the word most difficult of utterance, and because the last syllable, in French, is made most prominent by being drawn out in the pronunciation somewhat like au in haul followed by nasal n and the sound of s. It seems to the writer that the word, in English, should be pronounced pu-is'sans instead of pū'is-săns.

pŭm'ice, or pū'-.

"This word ought to be pronounced *pewmis*. In nothing is our language more regular than in preserving the *u* open when the accent is on it and followed by a single consonant."—Walker.

We have at least three other words which break this regularity—cum'in, duc'at, and pun'ish. Pum'ice is as well established as pun'ish. We never hear a mechanic talk about his pewmisstone.

pump'kin. See P.

pûr'pōrt, noun and verb, not pur-pōrt'.

pur-sue', not -su'.

pursuit—pur-sūt', not -sut'.

pustule—pŭst'yūl.

put—poot, *not* put (very antiquated). pyg-me'an.

There is very little authority for the second accentuation.

pyramidal—pe-răm'i-dal. pyrites—pe-rī'tēz. Pyth-a-gō're-an. Pyth'o-nĕss.

## Q

This consonant is always followed by u. The digraph qu has usually the sound of kw, as in quail, quart, etc.; but in many words from the French it has the sound of k, as in coquette, masquerade, etc. The termination que is also pronounced k, as in oblique, antique, etc.

quadrille—kạ-drĭl', *not* kwŏd-rĭl'. quáff, *not* quŏff. quăg'ḡy, *not* quŏg'-. quăg'mīre, *not* quŏg'-. quän'da-ry, or -da'ry.

Webster and one or two lesser lights are the only orthoëpists who accent this word on the first syllable; but that is certainly the prevailing pronunciation in this country.

quär'rel, not quär'l. quash—kwŏsh, not kwäsh. quassia—kwŏsh'e-å. quay—kē.

quelque chose (Fr.)—kĕl'ke shōz, not kĕk shōz.

quelle sottise (Fr.)—kĕl sot'tēz'. quinine—kwi-nīn', or kwī'-, not kē-nēn'. qui vive (Fr.)—kē vēv. quoit—koit.

quoth-kwoth, or kwuth.

"Mr. Sheridan, Dr. Kenrick, Mr. Scott, W. Johnston, Mr. Nares, Mr. Perry, and Mr. Smith pronounce the o in this word long, as in both; but Buchanan short, as in moth. This latter pronunciation is certainly more agreeable to the general sound of o before th, as in broth, froth, cloth, etc.; but my ear fails me if I have not always heard it pronounced like the o in doth, as if written kwāth, which is the pronunciation Mr. Elphinstone gives it, and, in my opinion, is the true one."— Walker.

## R.

This letter is never silent. It has a peculiar influence on both the long and the short sound of the vowels. Sometimes it changes the short sound of a as in man into its Italian sound, as in far, and the short sound of a as in not into its broad sound, as in nor. It has a corresponding effect on the short sound of the other vowels. When r is preceded by a short vowel, it sometimes has the effect of blending the syllables. Thus the dissyllables higher, lower, mower, rower, sower, and flower are pronounced precisely like the monosyllables hire, lore, more, roar, soar, and flour.

răd'ish, not rĕd'-.
raillery—rāl'er-e.

Webster, in the early editions of his dictionary, said *rāl'ler-e*; and in this most later orthoë-pists have concurred.

raisonné (Fr.)—rā'zon'nā'.
rä'jah.
rancor—răng'kur.
răp'ine, not ra-pēn'.
raspberry—răz'ber-re, not rawz'-.
răth'er, or räth'-, not rǔth'-.
ratio—rā'she-ō.
rā'tiọn, not răsh'un.

rational—răsh'un-al.

 $R\bar{a}'shun-al$  is no longer permitted by any orthoëpist. The like is true of  $n\bar{a}'shun-al$  and other words of similar orthography. Indeed, the making of the a in the first syllable of these words long was never countenanced by any of the English orthoëpists. It was one of the many Websterian innovations.

rē-al-i-zā'tion, not -ī-zā'-. rē'al-ly, not rē'ly. rĕb'el, not rĕb'l. re-cĕss'.

There is no dictionary authority for saying recess, though the word is very generally so pronounced, even by good speakers.

rĕç-ep-tĭv'i-ty. rĕç-i-prŏç'i-ty. rĕç-i-ta-tïve'. rĕc-la-mā'tion. re-clūse', noun and adj.

"I all the livelong day
Consume in meditation deep, recluse
From human converse."—Philips.

Sooner or later the accent of this word, when a substantive, and also of *recess*, will probably, by general consent, be changed to the first syllable.

rĕc'og-nīz-a-ble, or re-cŏg'ni-za-ble.

There is no lack of authority for the second marking.

rěc'og-nize, not re-kŏg'niz, nor rěk'on-iz. rěc-ol-lěct', not rē-col-.

rĕc'on-dīte, or re-cŏn'dĭte.

reconnaissance (Fr.)—re'kon'ā'sängs'.

This is the modern orthography of this word.

reconnoissance—re-kŏn'ni-sänce.

rĕc-on-noi'tre, not rē'-.

re-côrd', verb.

rěc'ord, noun, not rěc'ôrd.

Some of the older writers accented this substantive on the second syllable, as we see in the lines of Watts:

"Our nation reads the written word, That book of life, that sure record."

re-course'.

rěc're-ant, not rē'-.

rec're-ate, to take recreation.

rē-cre-āte', to create anew.

re-cruit'. See accrue.

rĕc'tị-tūde. See adduce.

rĕf'er-a-ble. re-fĕr'ri-ble.

"This word," says Worcester, "is given in many of the dictionaries in two torms, referrible and referable, and both are often met with; but referrible is the form that seems to be the more countenanced by the dictionaries. Smart says, 'Referable, which is to be met with, violates the practice of deduction from the verb."

rė'flěx, not re-flěx'.
rĕf'lụ-ĕnt, not re-flū'ent.
rĕf'ūse, or rĕf'fūz.
re-fūt'a-ble, or ref'-.
régime (Fr.)—rā'zhēm'.
rĕl-ax-ā'tion, or rē-.

Euphony and authority are on the side of the first marking.

relievo-re-lē'vō.

This word, thus given in the dictionaries, is a corruption of the Italian rilievo. Inasmuch as our own word relief has the same meaning in art, there is no occasion for a corrupt foreign form; and when the Italian word is used, it should have its Italian spelling and pronunciation—re-lyā'vo.

re-mē'di-a-ble.

re-měd'i-lěss, or rěm'e-di-lěss.

Ease of utterance makes the first marking preferable, though the second is that of a majority of the authorities.

re-môrse'less, not -lŭss. See ailment. renaissance (Fr.)—re-nā'sängs'. rendezvous (Fr.)—rŏng'dā'vōō'. renew—re-nū', not -nu'.

renunciation—re-nun-she-ā'shun, or -se-.

See pronunciation. rep'a-ra-ble.

rĕp'a-ra-ble. rĕp-ar-tēē'.

"A man renowned for repartee
Will seldom scruple to make free
With friendship's finest feeling."
— Cowper.

répertoire (Fr.)—rā'pār'twär'. rĕp'er-to-ry. rĕp'tĭle, not -tīle (antiquated). rĕp'u-ta-ble. rĕ'qui-em, or rĕk'we-em.

Smart says  $r \stackrel{.}{e} k' w e - e m$ , and Worcester permits this marking.

re-search', not re'-.

rĕṣ-ig-nā/tiọn, not rĕs-. rĕṣ/in, not rĕz/n. rĕs/o-lū-ble.

Those who, like the writer, are glad to have an authority for pronouncing this word re-zŏl'u-ble, find it in Sheridan.

rĕṣ-ọ-lū'tion, not -lṇ'-. See adduce. rĕṣ'ọ-nănce, not rĕs'-. rẹ-sōurce', not rē'-.

"Pallas viewed
His foes pursuing, and his friends pursued;
Used threatenings mixed with prayers, his last
resource."

—Dryden.

re-spīr'a-ble.

Perry and Knowles say res'pi-ra-ble.

re-spīr'a-to-ry. res'pite, not -pīt. re-splēn'dent, not resrestaurant—res'to-rant.

In speaking English, to pronounce this word à la française is in questionable taste; it smacks of pedantry.

restaurateur (Fr.)—rās'tō'rā'tûr'. rẹ-stō'rạ-tĭve, *not* rĕs-tō'-. re-şūme'.

résumé (Fr.)—rā'zu'mā'.

The vowel u has a sound in French which can not be represented with English characters. The sound is identical with  $\ddot{u}$  or ue in German.

re-tāil', verb; rē'tāil, noun.

re-tāil'er.

retch, or retch.

Though the former is more heard in this country, the latter has the weight of authority in its favor.

re-trib'u-tive.

rē'tro-cēde, or rĕt'ro-.

All the dictionaries put the accent on the first syllable of this word; but in nearly all other words of similar formation it is on the last, as *intercede'*, supersede', etc. If this were as commonly used as the others, we apprehend it would have been treated in like manner.

rĕt'rọ-grāde, or rē'trọ-.

A large majority of the orthoëpists give the first marking. Indeed, Smart is the only one of note who prefers the second.

rěťro-spěct, or reťtro-.

rĕv'el-ry, not -ŭl-ry.

revenue—rĕv'e-nū, in prose; re-vĕn'yu, in verse.

"Do not think I flatter; For what advancement may I hope from thee, That no revenue hath but thy good spirits To feed and clothe thee?"

-Hamlet.

rěv'o-ca-ble. re-volt', or -volt'.

"This word has Mr. Sheridan, Dr. Kenrick, Mr. Perry, and Mr. Buchanan for that pronunciation which rhymes it with malt; but that which rhymes it with bolt, jolt, etc., has the authority of Mr. Elphinston, Mr. Smith, Mr. Scott, Mr. Nares, and W. Johnston, a clear analogy, and, if I am not mistaken, the best usage, on its side."—Walker.

rheum—rum.
rheumatic—ru-măt'ik.
rheumatism—ru'ma-tĭzm.
rhubarb—ru'bärb, not ru'-.
Richelieu—rĭsh'el-yū.

It is doubtful taste to pronounce this historic name after the French mode when speaking English. It certainly smacks a bit of pedantry.

rīpe'ness, not -nus. See ailment.

rīşe, verb. rīşe, noun.

"This word properly takes the pure sound of s to distinguish it from the verb, but does not adhere to this distinction so inviolably as the nouns use, excuse, etc.; for we sometimes hear 'the rise and fall of the Roman empire,' 'the rise and fall of provisions,' etc., with the s like z. The pure s, however, is more agreeable to analogy, and ought to be scrupulously preserved in these phrases by all correct speakers."— Walker.

Walker's recommendation is little heeded

nowadays by even the most fastidious.

rĭsk, *not* rĕsk. ro-bŭst', *not* rō'bŭst.

"Survey the warlike horse; didst thou invest With thunder his *robust*, distended chest?"

- Young.

robustious—robust'yus. romance'.

Though  $r\bar{o}'mance$  is often heard in cultured circles, it is not sanctioned by any of the orthoë-pists.

"A staple of *romance* and lies, False tears and real perjuries."

-Prior.

roof. See cooper. rook, or rook.

root, not root. See cooper. roseate—rō'ze-at. ro-ṣē'o-la, not rō-ṣe-ō'la. roué (Fr.)—ro'ā'. route—root.

There is abundant authority for pronouncing this word *rowt*; but this pronunciation is now very generally considered inelegant.

"Most of the orthoëpists more recent than Walker give the preference to the pronunciation

root." - Worcester.

routine (Fr.)—roʻtēn'.
ru-bē'o-la, not ru-be-ō'la.
Rubinstein, A.—ruʻbin-stīn.
ruʻby, not rū'-.
rude, not rūde. See accrue.
ruffian—ruf'yan, or ruf'fi-an.
Ruʻfus.
rule, not rūle.
ru'mi-nāte.
ru'mi-nāte.
ruʻral, not rū'-.
ruse de guerre (Fr.)—rūz de gār.
Russian. See Prussian.
Ruy Blas (Sp.)—ru'e bläs, not blä.

The usual or genuine sound of this letter is its sharp, hissing, or sibilant sound, as in alas, sun, same, caps, stuffs, etc. It has also a soft sound like z, as in does, was, ribs, prices, dismal, etc.

Combined with or from the effect of the succeeding vowel, it has the sound of sh in words ending in sion preceded by a consonant, as in dimension, expulsion, etc.; also in censure, sensual, fissure, pressure, sure, insure, nauseate,

nauseous, sugar, etc.

It has the sound of zh in the termination sion preceded by a vowel, as in contusion, explosion, etc.; also in many words in which it is preceded by an accented vowel and followed by the termination ure, as in treasure, exposure, leisure, etc.; also in a number of words ending in sier, as in hosier, etc.; and finally in elysium, elysian, and ambrosia.

In the German language, s, beginning a syllable and followed by a vowel, has the sound of z; at the end of a syllable, it has invariably its sharp,

hissing sound.

săç-er-dō'tal, not sā-cer-săc'ra-ment, not sā'cra-

"This word, with sacrifice, sacrilege, and sacristy, is sometimes pronounced with the a in the first syllable long, as in sacred; but this is contrary to one of the clearest analogies in the language."—Walker.

sacrifice, verb—săk're-fis.

In the words sacrifice, suffice, discern, and sice, c has the sound of z.

"They talk of principles, but notions prize,
And all to one loved folly sacrifice."
—Pone.

sacrifice, noun—săk're-fiz, or -fis.

The second marking is authorized by Smart and by Wright.

săc'ri-lĕġe, not sā'cri-.
săc-ri-lē'ġioŭs, not -lĭj'ŭs.
săc'riṣ-ty.
sa-gā'cioŭs, not -găsh'ŭs.
said—sĕd, not sād.
Sainte-Beuve—săngt'-bĕv'.
Săl'ic, not Sā'lic.
salmon—săm'un.
salve—säv, or sälv, not săv.

"Dr. Johnson tells us that this word is originally and properly salf; which having salves in the plural, the singular in time was borrowed from it; sealf, Saxon, undoubtedly from salvus, Latin. There is some diversity among our orthoepists about the l in this word and its verb. Mr. Sheridan marks it to be pronounced; Mr. Smith, W. Johnston, and Barclay make it mute; Mr.

Scott and Mr. Perry give it both ways; and Mr. Nares says it is mute in the noun, but sounded in the verb. The mute l is certainly countenanced in this word by calve and halve; but, as they are very irregular, and are the only words where the l is silent in this situation (for valve, delve, solve, etc., have the l pronounced), and as this word is of Latin original, the l ought certainly to be preserved in both words; for, to have the same word sounded differently to signify different things is a defect in language that ought, as much as possible, to be avoided."—Walker.

săl'ver, not sä'ver. Są-măr'i-tạn. sanguine—săng'gwĭn. sapphire—săf'fīr, or săf'fir.

The second pronunciation has a great preponderance of authority in its favor; but the first, which is Webster's, is both more analogical and more euphonious.

särce'nĕt, not sär'se-. sär'dọ-nێx. sär-sa-pa-rĭl'la, not săs-a-. satiate—sā'she-āt. sa-tī'e-ty, not sā'she-ty.

The pronunciation of this word seems anomalous, from the fact that it is the only one in the

language having the syllable ti under an accent followed by a vowel; but this syllable regularly takes the accent, in analogy with society, variety, and all other words of similar formation.

săt'in, *not* săt'n. săt'īre.

This is the marking of Webster and Craig. Smart says săt'er; Worcester, sā'ter; Walker, sā'tīr.

sā'trạp.

Săt'rap is becoming obsolete.

săt'ur-nīne, *not* sā'tur-nin. satyr—sā'tur.

Smart alone prefers săt'ur.

sau'cy, not săs'e. sauer kraut (Ger.)—zow'er krowt. saunter—sän'ter, or saun'-.

"The first mode of pronouncing this word is the most agreeable to analogy, if not in the most general use; but where use has formed so clear a rule as in words of this form, it is wrong not to follow it. Mr. Elphinston, Dr. Kenrick, Mr. Nares, and Mr. Scott are for the first pronunciation; and Mr. Sheridan and W. Johnston for the last."—Walker.

sau'saġe.

The pronunciation săs'sij, now exceedingly vulgar, was at one time countenanced by good usage, and was preferred by several orthoëpists of the last century.

savoir faire (Fr.)—săv'wär' fār. says—sĕz, not sāz. scā'bi-oŭs.

Scăld, or scald, a Scandinavian poet. scallop, verb and noun—skŏl'lup.

"This word is irregular; for it ought to have the a in the first syllable like that in tallow; but the deep sound of a is too firmly fixed by custom to afford any expectation of a change. Mr. Sheridan, Mr. Scott, Dr. Kenrick, Mr. Nares, and Mr. Smith pronounce the a in the manner I have given it."— Walker.

scârce—skārs, *not* skĕrs (obsolete). scăth, *or* scāthe. scĕn'ic.

Smart says scē'nic.

schedule—skĕd'yūl, or schĕd-.

The orthoëpists give us seven or eight different ways to pronounce this word. This is the marking of both Worcester and Webster.

schism—sizm, not siz'um.

"The common pronunciation of this word is contrary to every rule for pronouncing words from the learned languages, and ought to be altered. Ch, in English words, coming from Greek words with  $\chi$ , ought always to be pronounced like k; and I believe the word in question is almost the only exception throughout the However strange, therefore, skizm may sound, it is the only true and analogical pronunciation; and we might as well pronounce scheme seme as schism sizm, there being exactly the same reason for both. But, when once a false pronunciation is fixed, as this is, it requires some daring spirit to begin the reformation; but when once begun, as it has (what seldom happens) truth, novelty, and the appearance of Greek erudition on its side, there is no doubt of its success. Whatever, therefore, may be the fate of its pronunciation, it ought still to retain its spelling. This must be held sacred, or the whole language will be metamorphosed; for the very same reason that induced Dr. Johnson to spell sceptick skeptick, ought to have made him spell schism sizm and schedule sedule. All our orthoëpists pronounce the word as I have marked it." Walker.

schismatic—siz-măt'ik. schooner—skoon'er, not skoon'-. Schubert—shoo'bert, not -bār. Schurz, Carl—shoorts. scoff, not scauf. See accost.
scor-bū'tic.
screw—skru, not skrū.
scrof'u-la, not skrauf'-. See accost.
scru'ple. See accrue.
scrup'u-loŭs.
scru'ti-ny.
sculpture—skŭlpt'yur.
seamstress—sem'stres, or sēm'-.

Webster is the only orthoëpist of note who gives the second marking.

séance (Fr.)—sā'ängss'.
seckel, a small pear—sĕk'kl, not sĭk'l.
se-clūde', not -clūd'. See adduce.
sĕc're-ta-ry, not sĕc'ŭ-ta-ry.
se-dăn', a kind of chair.
sĕd'a-tĭve.
se-dūce'. See adduce.
seigneurial—sēn-yū'ri-al.
seine, a net—sēn, not sān.
Seine, river—sān.
sĕm'i, not sĕm'ī.
sempstress—sĕm'stres.

sē'nīle, not sē'nĭl. sĕn'nā, not sē'nā. sentient—sĕn'she-ent. sĕn'ti-mĕnt. See ailment. sepulchre, noun—sĕp'ul-ker.

"I consider this word as having altered its original accent on the second syllable, either by the necessity or caprice of the poets, or by its similitude to the generality of words of this form and number of syllables, which generally have the accent on the first syllable. Dr. Johnson tells us it is accented by Shakespeare and Milton on the second syllable, but by Jonson and Prior, more properly, on the first; and he might have added, as Shakespeare has sometimes done."—Walker.

sepulchre, verb—sé-pülker. se'quel, not -kwil. se-qués'trāte. sequestration—sěk-wes-trā'shun. sequestrator—sěk'wes-trā-tur. Se-rā'pis. sergeant—sär'jent, or sẽr'.

There is but little authority for the second marking.

"There is a remarkable exception to the common sound of the letter e in the words clerk, ser-

geant, and a few others, where we find the e pronounced like the a in dark and margin. But this exception, I imagine, was, till within these few years, the general rule of sounding this letter before r, followed by another consonant. Thirty years ago every one pronounced the first syllable of merchant like the monosyllable march, and as it was originally written, marchant. Service and servant are still heard, among the lower orders of speakers, as if written sarvice and sarvant; and even among the better sort we sometimes hear the salutation, 'Sir, your sarvant,' though this pronunciation of the word singly would be looked upon as a mark of the lowest vulgarity. The proper names Derby and Berkeley still retain the old sound; but even these, in polite usage, are getting into the common sound, nearly as if written Durby and Burkeley. As this modern pronunciation of the *e* has a tendency to simplify the language by lessening the number of ex-ceptions, it ought certainly to be indulged."— Walker.

"The letters er are irregularly sounded ar in clerk and sergeant, and formerly, but not now, in merchant, Derby, and several other words."—Smart.

"In the United States, the letters er are, by good speakers, regularly sounded, as in her, in the words merchant, servant, Derby, Berkeley, etc. The regular pronunciation of clerk (clurk) is also a very common, if not the prevailing, mode. Many give the same sound to e in sergeant."—Worcester.

series—sē'rēz, or sē'rṭ-ēz.
sēr'vṭle, or -vīl.
sēr'vṭ-tūde, not -tūd.
sĕs'ṣ-mẹ.
sew—sō, not sū.
sewer, one who sews—sō'ẹr.
sewer, an under-ground drain—sū'er.

Walker and half a dozen other orthoëpists say  $sh\bar{o}r$ ; Smart says soor, and maintains that  $sh\bar{o}r$  is vulgar; Worcester says soo'er or  $sh\bar{o}r$ ; and finally, Webster and Wright say  $s\bar{u}'er$ , which is the pronunciation always heard here.

sh.

This digraph represents the simple sound heard in *shelf*, *flesh*, *usher*, etc., and is never silent.

"It is expressed: 1. By c, as in oceanic, emaciation; 2. By s, as in nauseate, Asiatic; 3. By t, as in negotiation; 4. By ce, as in ocean; 5. By ci, as in social; 6. By se, as in nauseous; 7. By si, as in tension; 8. By ti, as in captious; 9. By the si implied in si (=ksi), as in noxious; 10. By the sy implied in su (=syu), as in mensuration; 11. By the sy implied in xu (=ksyu), as in luxury; 12. By ch, as in chaise, charlatan, machine; 13. By chs, as in fuchsia; 14. By sc, as in conscientious; 15. By sch, as in schorl; 16. By sci, as in conscience."—W. A. Wheeler.

shall, auxiliary—shăl.

The auxiliaries, like the pronouns and a long list of the particles, are touched but lightly when they are not emphatic and the utterance is natural.

sha'n't (shall not)—shant, not shant. sheath, noun; pl., sheaths. she, or she, according to the demands of the emphasis.

"Then, with eyes that saw not, I kissed her; And she  $[sh\bar{e}]$ , kissing back, could not know That my.  $[m\bar{\imath}]$  kiss was given to her sister."

"Oh, she  $[sh\bar{e}]$  too died a short time since; she [she] broke a blood-vessel in a fit of passion."

sheik—shek.

shekel—shĕk'l, not shē'kl.

shew—shō.

shewn—shōn.

shire, or shire.

"The pronunciation of this word is very irregular, as it is the only pure English word in the language where the final e does not produce the long diphthongal sound of i when the accent is on it; but this irregularity is so fixed as to give the regular sound a pedantic stiffness. Mr.

Sheridan, Mr. Scott, and Buchanan, however, have adopted this sound, in which they have been followed by Mr. Smith; but Mr. Elphinston, Dr. Lowth, Dr. Kenrick, Mr. Perry, and Barclay are for the irregular sound; W. Johnston gives both, but places the irregular first. It may likewise be observed that this word, when unaccented at the end of words, as Nottinghamshire, Wiltshire, etc., is always pronounced with the i like ee."— Walker.

shoe—shōo, *not* shū. shone—shōn.

"This word is frequently pronounced so as to rhyme with tone; but the short sound of it is by far the most usual among those who may be

styled polite speakers."— Walker.

Webster and others give the first pronunciation; Smart, Worcester, and others, the second, which violates an almost uniform analogy, and is rarely heard in this country. This and gone are the only words of similar formation in which the regular short sound of o is ever heard, the only other exceptions to the long sound being a few words in which the o has the sound of short u, as done, love, etc.

shôrt-līved, not -lĭvd. shrew—shru, not shrū. shrewd—shrud, not shrūd. shriek—shrēk, not srēk. shrill, not sril.
shrine, not srin.
shrink, not srink.
shrub, not srub.
shrug, not srug.
sibyl—sib'il, not si'bil.
sice—siz. See sacrifice.
sigh—si.

"A very extraordinary pronunciation of this word prevails in London, and, what is more extraordinary, on the stage—so different from every other word of the same form as to make it a perfect oddity in the language. This pronunciation approaches to the word sithe [scythe]; and the only difference is that sithe has the flat aspiration, as in this, and sigh the sharp one, as in thin. It is not easy to conjecture what could be the reason of this departure from analogy, unless it were to give the word a sound which seems an echo to the sense."— Walker.

"This 'extraordinary pronunciation' of sight is more or less common in some parts of the United States. It is not countenanced by any of

the orthoëpists."— Worcester.

silhouette (Fr.)—sē'lo-ĕt'. sĭm'i-lē, not sĭm'il. sī-mul-tā'ne-oŭs, or sĭm-ul-. since, not sence.
si'ne-cūre, not sin'e-si'ne dī'e (Lat.).
sin'is-ter.

"This word, in the sense of left, is accented by the poets Milton, Dryden, etc., on the second syllable, though most lexicographers and orthoepists accent it on the first syllable, whether it is used in the sense of left or perverse. Walker says: 'This word, though uniformly accented on the second syllable in the poets quoted by Johnson, is as uniformly accented on the first by all our lexicographers, and is uniformly so pronounced by the best speakers. Mr. Nares tells us that Dr. Johnson seems to think that, when this word is used in its literal sense—as.

"In his sinister hand, instead of a ball,
He placed a mighty mug of potent ale,"
(Dryden)—

it has the accent on the second syllable; but when in the figurative sense of *corrupt*, *insidious*, etc., on the first. This distinction seems not to be founded on the best usage."—Worcester.

sī'ren, *not* sĭr'en. Sĭr'i-ŭs (Lat.). sirrah—sĭr'rä, săr'rä, *or* sĕr'ră.

"This [săr'rä] is a corruption of the first magnitude, but too general and inveterate to be

remedied. Mr. Sheridan, Mr. Nares, Mr. Scott, Dr. Kenrick, and Mr. Perry pronounce it as I have done. W. Johnston alone pronounces it as if written serrah; and Mr. Elphinston, because it is derived from sir and the interjection ah, says it ought to have the first syllable like sir." — Walker.

sĭr'up.

Though sanctioned,  $s\check{u}r'rup$  may be set down as being rather inelegant.

sky—skī. See kind. slān'der, or slăn'der. slāb'ber.

This word is pronounced colloquially slöb'ber,

and sometimes so written.

"The second sound of this word is by much the more usual one; but, as it is in direct opposition to the orthography, it ought to be discountenanced, and the a restored to its true sound."— Walker.

släng. slänt. släte. slaugh'ter. slēēk, *not* slĭck. slew—slū. sliv'er, or sli'ver.

The first marking, the prevailing pronunciation in this country, is that of Webster and Craig; the second, that of all the other orthopists.

sloth.

Webster alone marks the o of this word and its derivatives short.

sloth'fül.

slough, the cast skin of a serpent—sluf. slough, a deep, miry place—slou.

sloven—slŭv'n, not slov'n.

sobriquet (Fr.)—so'brē'kā'.

sociability—sō-shẹ-ạ-bĭl'ị-tẹ.

sociable—sō'she-a-bl.

soft. See accost.

soften—sŏf'n, not sŏf'ten.

soirée (Fr.)—swä'rā'.

sō'journ, noun.

sō'journ, verb.

"This noun and verb are variously accented by the poets; but our modern orthoëpists have, in general, given the accent to the first syllable of both words."— Walker. sō'joûrner.

All the authorities, so far as the writer knows, place the accent of this word on the first syllable, thus, sō'journ-er. Ease of utterance, euphony, and analogy demand the penultimate accentuation, which is accordingly recommended here.

solder—söl'der, söd'der, or saw'der.

"Dr. Johnson seems to favor writing this word without the l, as it is sometimes pronounced; but the many examples he has brought, where it is spelt with l, show sufficiently how much this orthography is established. . . . Though our orthoepists agree in leaving out the l, they differ in pronouncing the o. Sheridan sounds the o as in sod; W. Johnston as in sober; and Mr. Nares as the dipththong aw. Mr. Smith says that Mr. Walker pronounces the l in this word, but every workman pronounces it as rhyming with fodder; to which it may be answered that workmen ought to take their pronunciation from scholars, and not scholars from workmen."— Walker.

sŏl'e-cişm, not sō'le-sŏl'stĭce, not sōl'-so-lū'tiọn, not -lu'-sŏm'bre.

Some of the orthoëpists mark the o of this word long. It is not easy to see why, especially as it comes to us through the French, in which

language the o is more like our short than our long o. True, the long o makes the word somewhat more sonorous.

sŏm'brous. sŏn'net, not son'-. so-nō'rous, not sŏn'o-. soon, not sŏon. soot, or sŏot, not sŭt.

"Notwithstanding I have Mr. Sheridan, Mr. Nares, Dr. Kenrick, W. Johnston, Mr. Perry, and the professors of the black art themselves against me in the pronunciation of this word, I have ventured to prefer the regular pronunciation to the irregular. The adjective sooty has its regular sound among the correctest speakers, which has induced Mr. Sheridan to mark it so; but nothing can be more absurd than to pronounce the substantive in one manner, and the adjective, derived from it by adding y, in another. The other orthoëpists, therefore, who pronounce both these words with the oo like \(\vec{a}\), are more consistent than Mr. Sheridan, though, upon the whole, not so right."— Walker.

soothe.

"Th, at the end of words, is sharp, as death, breath, etc., except in beneath, booth, with, and the verbs to seeth, to smooth, to sooth, to mouth, all which ought to be written with e final, not only to distinguish some of them from the nouns,

but to show that th is soft; for th, when final, is sometimes pronounced soft, as in to mouth; yet the, at the end of words, is never pronounced hard. There is as obvious an analogy for this sound of th in these verbs, as for the z sound of s in verbs ending in se; and why we should write some verbs with e, and others without it, is inconceivable. The best way to show the absurdity of our orthography, in this particular, will be to draw out the nouns and verbs as they stand in Johnson's Dictionary:

Nouns, etc.	Verbs.	Nouns, etc.	Verbs.
Bath,	to bathe.	Sheath,	to sheath, sheathe.
Breath,	to breathe.	Smooth,	to smooth.
Cloth,	f to clothe,	Sooth,	to sooth.
,	( to uncloath.	Swath,	to swathe.
Loath,	to loathe.	Wreath,	} to wreath,
Mouth.	to mouth.	1 1 1 0 1 1 1 1 1 1	I to inwreathe.

"Surely nothing can be more evident than the analogy of the language in this case. Is it not absurd to hesitate a moment at writing all the verbs with e final? This is a departure from our great lexicographer which he himself would approve, as nothing but inadvertency could have led him into this unmeaning irregularity."—
Walker.

"Although Walker speaks so decidedly on this matter, yet he has not accommodated the orthography of all these words to the principle which he inculcates. It could be wished that all the words of this class were conformed in their orthography to this rule. The only ones which are not now actually, by respectable usage, conformed to it, are the verbs to mouth and to

smooth, which we hardly ever see written to mouthe and to smoothe."— Worcester.

sooth'sāy-er, not sooth'-.
sŏp-o-rĭf'ic, or sō-po-.
sŏr'ry, not saw'ry.
sough—sŭf.
souse, not souz.
souvenir—sov'nēr'.
söv'er-eign, or sŏv'-.

In England the o of this word is generally sounded like o in on, while in the United States it is generally sounded like o in son.

spaniel—spăn'yel. spăşm, *not* spăz'ŭm. specialty—spĕsh'al-te. species—spē'shez, *or* -shēz.

A tautophonic objection to the second marking will, probably, make the first one generally preferred.

specious—spē'shus. spēr-ma-cē'ti. sphē'roid. spinach, or spinage—spĭn'ej. spir'it, not spir'ut.

"The general sound of the first *i*, in this word and all its compounds, was till lately the sound of *e* in *merit*; but a very laudable attention to propriety has nearly restored the *i* to its true sound; and now *spirit* sounded as if written *sperit* begins to grow vulgar."— Walker.

spir'it-ed, *not* spir'et-ŭd. splë-nët'-ic. spruce, *not* spruce. See accrue. squalid—squol'id, *not* squal'-.

squā'lôr, or squŏl'.

This is the marking of all the dictionaries; but universal usage makes the word squä'lôr.

squirrel—skwŭr'rel, skwĭr'-, or skwĕr'-.

"The *i* in this word ought not, according to analogy, to be pronounced like *e*; but custom seems to have fixed it too firmly in that sound to be altered without the appearance of pedantry."

— Walker.

See panegyric. The above note assumes that the word must be pronounced with the sound either of short i or of short e; but in this country the general pronunciation is that first given.

stal'wart.

stămp, not stomp.

stänch, *not* stănch. stead—stěd, *not* střd. stěad'y, *not* střd'y. stēēl'yard.

Colloquially in the United States, stil'yard;

in England, according to Smart, stellyard.

"This word, in common usage among those who weigh heavy bodies, has contracted its double e into single i, and is pronounced as if written stilyard. This contraction is so common, in compound words of this kind, as to become an idiom of pronunciation, which can not be easily counteracted without opposing the current of the language."—Walker.

"It is sometimes written stillyard."—Crabb.

stē're-o-scōpe, or stĕr'e-.
stē're-o-type, or stĕr'e-.
steward—stū'ard, not stu'-.
stĭnt, not stĕnt.
stĭr'rup, or stŭr'rup.
stŏl'id, not stō'lid.
stom'a-cher, or -ker.
stōne, not stŭn.
stōn'y, not stūn'e.
stôrm, not stawm.

strą-tĕġ'ic.

Webster and Cull are the only authorities for the second pronunciation.

strëngth, *not* strënth. strew—str<u>u</u>, *or* str<u>o</u>.

The first place is given here to strw because that is the marking of the majority of the orthopists, and because both Worcester and Webster give it the preference. The writer personally prefers  $str\bar{o}$ , thinking it the easier of utterance and the more sonorous; in fact, the sound of long o is the most sonorous sound in the language.

stryeh'nine, or -nine. stū'dent, not stu'-. See adduce. stū-pen'dous. stū'pid, not stu'-. suavity—swav'e-te, not sū-av'-. sub-al'tern, or sub'-.

The antepenultimate accentuation of this word is becoming obsolete.

sub-dūe', not -du'. See adduce. sub-jĕct'ed, not sŭb'ject-ed.

"A very improper accentuation (săb'ject-ed) of the passive participle of the verb to subject has obtained, which ought to be corrected."—Walker.

sŭb·lū'nar.
sŭb'lū-na-ry.
subpœna—sŭb-pē'nā, not sŭp-.
sub-sī'dence, not sŭb'si-.
substantiate—sub-stăn'she-āt.
sŭb'stan-tive-ly, not sub-stăn'-.
subtile, thin, rare, fine—sŭb'til, or sŭtl'.
subtle, sly, artful, cunning—sŭt'l.

These two words are often confounded with each other both in orthography and pronunciation.

sŭb'ûrb, not sū'bûrb.
sŭb-ûrb'an.
sŭch, not sĕch, nor sĭch.
sŭd'den, not sŭd'n.
suffice—suf-fīz', -fīs'. See sacrifice.
sug-ġĕst'.

Smart marks this word sud-jest'.

"Though the first g in exaggerate is, by a carelessness of pronunciation, assimilated to the last, this is not always the case in the present word. For, though we sometimes hear it sounded as if written sud-jest, the most correct speakers generally preserve the first and last g in their distinct and separate sounds."—Walker.

sū-i-cī'dal, not su-ĭç'i-dal. suite—swēt, not sūt. sul-tā'nā, or -tä'-. sul-phū'ric. sum'ma-ry, not -mer-e. summoned—sum'mund, not -munzd. sū'per-a-ble. sū-per-e-rŏg'a-to-ry, or sū-per-ĕr'o-ga-. su-pĕr'flu-ous, not sū-per-flū'-. Suppe, F. von—zoo'pe. supple—sŭp'pl, not soo'pl. sup-pōşe', not spōz. sure—shur, not shur. surety-shur'te. sur-nāmed'. sur-prise', not sup-. sur-vey', verb. sûr'vey, noun. Sū'san, not su'-. suture—sūt'yur. swarth'y, not swath'y. swath—swoth. sword—sord.

syl-lăb'ic. syn'od, not si'nod. syr'inge, not syr-inge'. sys'to-le.

## Т.

This letter is silent in the terminations ten and the after s and f, as in fasten, listen, often, soften, gristle, castle, throstle, bristle, etc. It is also silent in the words chestnut, Christmas, hostler or ostler, mistletoe, and mortgage.

tăb'er-na-cle.

tableau; pl., tableaux (Fr.)—tå'blō'. Tal-mŭd'ic.

tăp'es-try, not tăps'tre, nor tā'pes-tre: tapis (Fr.)—tå'pē'. tar-pau'lin, not tar-pō'lin. Tarpeian—tär-pē'yan. Tar-tā're-an, not tär-ta-rē'an.

tar-tăr'ic, not tăr-tăr'ic.

tăs'sel.

The authority for saying tos'sl is very slight and antiquated.

See Key to Pronunciation, p. 6.

tăt-ter-de-măl'ion, or -māl'ion. Taubert (Ger.)—tow'bert. taunt—tänt.

Several of the older orthoëpists said tawnt.

tăv'ern, not tä'vern.
Tchaikowsky, P.—chī-kŭvs'ke.
teat—tēt, not tǐt.
tedious—tē'de-us, or tēd'yus.
te-lĕg'ra-phy, not těl'e-graph-y.
Telemachus—te-lĕm'a-kŭs.
tĕm'per-a-mĕnt, not -mŭnt. See ailment.
tĕm'per-at-ūre, or tĕm'per-a-tūre.
tĕn'a-ble, not tē'na-.
tenacious—te-nā'shus, not -năsh'us.
tĕn'et, not tē'net.

Some of the older orthoëpists said  $t\bar{e}'net$ , but now the weight of authority is decidedly in favor of the marking we have given.

tenure—těn'yūr.
těp'id, not tē'pid.
těr-ġi-vẹr-sā'tion.
těr'rạ-pĭn, not tŭr'-.
Terpsichore—tẹrp-sĭk'ọ-rē.

Terp-si-eho-re'an. tête-à-tête (Fr.)—tāt'-à'-tāt'. Tha-lī'à. thanks'giv-ing, or thanks-giv'ing. the, when emphatic; otherwise, the. the 'a-tre, not the 'a-tre. their—thar, when emphatic; otherwise,

ther. "Hearing their [ther] conversation and their [ther] accounts of the [the] approbation their [ther] papers were received with, I was excited to try my [mi] hand among them [th'm]."-Franklin.

"If their [thar] loss were as great as yours, it

would bankrupt them [th'm]."

them, when emphatic; otherwise, them, or th'm.

"If you give me  $[m\bar{e}]$  money, what are you going to give them  $[th\bar{e}m]$ ?"

"If I had them  $[th^{n}]$  now, I should know

what to do with them [th'm]."

ther-a-peu'tic. therefore—ther'for.

Though thar'for is permissible, it is generally accounted inelegant.

thereof—thêr-ŏv', or thêr-ŏff'.

thêre-with', or -with'.

Theuriet, André—tû're-ā'.

they—thā, when emphatic; otherwise, tha.

"We'll see our husbands before they [tha] think of us."

"Shall they  $[th\bar{a}]$  see us?"

"So she asked him what they [tha] were, whence they [tha] came, and whither they [tha] were bound."

Thiers—te-ār'.

thousand—thou'zand, not -zan.

threw-thru.

three-legged—three'-legd, or -leg-ged.

thrësh'öld, or -höld.

throng. See accost.

thyme—tim.

tī-ā'rā, or tị-ä'rā.

tĭck'lish, not -el-ish.

tĭďbĭt.

tiers état (Fr.)—te-ār' zā'tà'.

tī'ny, not tĭn'y, nor tē'ny.

ti-rāde'.

to—to, or to, depending upon the stress it receives.

"From morn
To [to] noon he fell, from noon to [to] dewy eve."
We say, "He is at home," not "to [to] home."

tọ-mā'tō, or -mä'-.
tōoth'āche, not teeth'ache.
tọ-pŏg'rạ-phy.
tŏp-ọ-grăph'ic, not tō-pọ-.
tortoise—tôr'tiz, or -tis, not -tois.
Toulmouche—tōol'mōosh'.
tout-à-fait (Fr.)—tōo'-tà'-fā'.
tout court (Fr.)—tōo kōor.
toward—tō'ard, not tọ-ward'.
towards—tō'ardz, not tọ-wardz'.

"Notwithstanding our poets almost universally accent this word on the first syllable, and the poets are pretty generally followed by good speakers, there are some, and those not of the lowest order, who still place the accent on the second. These should be reminded that, as inwards, outwards, backwards, forwards, and every other word of the same form, have the accent on the first syllable, there is not the least reason for pronouncing towards with the accent on the last."—Walker.

tranquil—trăn'kwil.
trăns-ăct', not trănz-.
transition—trăn-sizh'un, or -sish'un.
trăns-lū'cent, not -lu'-.
trăns'mi-grāte.
trăns-pâr'ent.
trăns-pīre'.

This word is frequently misused in the sense of to happen, to occur. It is properly used in the sense of to become known.

trăv'el, not trăv'l. trăv'el-ler, not trăv'ler. trăv'erse, not tra-verse'. treble—treb'l, not trib'l.

This is one of the long list of words which are differently marked in the later editions of Webster's dictionary from what they were formerly.

trę-měn'dous, not -měnd'yū-us. trē'mọr, or trěm'ọr. trī-bū'nal. trĭb'ūne, not trī'būn. trī'ō, or trï'ō. trĭp'aṛ-tīte, or trī-par'-. triphthong-trif'thong, or trip'-.

"Two aspirations in succession, says Mr. Elphinston, seem disagreeable to an English ear, and therefore one of them is generally sunk. Thus diphthong and triphthong are pronounced dipthong and tripthong. P is lost, as well as h, in apophthegm; and therefore it is no wonder we hear the first h dropped in ophthalmy and ophthalmic, which is the pronunciation I have adopted, as agreeable to analogy. Nay, such an aversion do we seem to have to a succession of aspirates, that the h is sunk in isthmus, Esther, and Demosthenes [?], because the s, which is akin to the aspiration, immediately precedes. Mr. Sheridan pronounces the first syllable of ophthalmic like off, but the first of diphthong and triphthong like dip and trip. Mr. Scott, W. Johnston, and Mr. Perry pronounce diphthong and triphthong in the same manner as Mr. Sheridan. Dr. Kenrick gives no pronunciation to diphthong, but makes the h silent in triphthong; while Barclay pronounces the h in ophthalmic, but makes it either way in diphthong, and silent in triphthong. It may be remarked that Dr. Jones, who wrote a spelling dictionary in Queen Anne's time, makes the h in those two words silent."- Walker.

trisyllable—trĭs-sĭl'lą-bl, or trĭs'-. trĭv'ị-al.

The older orthoëpists say triv'yal.

troche—troch, or trosh.

trochee—trō'kē.
trō'phy.
trŏth, not trōth.
trou'ṣerṣ, not -zĕz.
trousseau (Fr.)—trōo'sō'.
tru'ạnt. See accrue.
true, not trū.
truf'fle.
truncheon—trŭn'shun.
truth, not trūth.
truths, not truths.
tūbe, not tub.
tū'ber-ōse (the plant), tūbe'rōṣe.

The first of these markings has the fewest authorities in its favor, but they are among the latest—Smart, Cooley, and Cull; and the Webster "Unabridged" gives it the second place—after  $t\bar{u}be'rose$ , which is a corruption resulting from the accidental resemblance of the word to a compound of tube and rose. The second marking, in retaining the soft sound of the s, goes only half-way in rejecting the vulgarism. The word comes from the Latin adjective tuberosus, and should have the sharp sound of s, like all other words of similar derivation, as morose, verbose, etc.; and this, we believe, is the actual pronunciation of the majority of educated speakers.

Tues'day, not tuz'. See adduce. Tuileries (Fr.)—twē'le-rē'. tū'lip, not tụ'-. tū'mŭlt, not tu'-. tune, not tun. tûr'gid. turkois, or turquoise—tur-koiz'. tü'tor, not tu'-. typhus, not tipus. typ-o-graphic, or ty-po-. ty-răn'nic. tyr'an-ny, not tyran-. tzar (for czar)—zär. tzarina (for czarina)—zä-rē'nå.

This is a remarkable instance of defeat of good intentions. The proper sound of cz in these Slavic words is that of ts, and some English writers have spelt them with a t in order to get them pronounced correctly; but our lexicographers, assuming that this was merely an unmeaning variation of the orthography, have inserted them as above with the same lazy pronunciation given in English to the original forms. It should be remembered that, as a rule, there are few or no entirely ineffective letters in any of the European languages, the English and the French excepted.

## U.

This vowel was formerly the same letter as the consonant v, and the two forms were interchangeable for both purposes; and, though the consonant and vowel have very different uses, their representation came to be discriminated only at a comparatively recent period.

The sound of this letter in French has no equivalent in English, and therefore can not be represented with English characters. In German it is sounded like double o in English; followed by e, or with two points over it (u), it is sounded

precisely like u in French.

Ŭl'tị-mà Thū'le.

ŭl-tị-mā'tụm, or -mà'tụm.

We frequently hear this word pronounced with the a broadened, and this pronunciation can not be said to be really incorrect, although it is not sanctioned by any of the dictionaries. This remark applies with equal force to apparatus, armada, bravado, datum, desperado, gratis, ignoramus, lava, octave, octavo, panorama, promenade, etc. All these words are of foreign origin, even to their form, and to many ears are more euphonious with a broadened a.

ŭl-trạ-mŏn'tāne. ŭl-u-lā'tion. ŭm-bi-lī'cus. umbrageous—ŭm-brā'jŭs, or -je-ŭs. ŭm-brĕl'lå, not ŭm-ber-ĕl'å. ŭn-as-sūm'ing, not -sum'-. ŭn-bāt'ed, not băt'-.

"With a little shuffling, you may choose A sword unbated." —Hamlet.

ŭn-civ'il, not -civ'l, nor civ'ŭl.
uncourteous—ŭn-kûr'te-ŭs, or -kōrt'yŭs.
ŭn-couth', not -couth'.
unctuous—ŭngkt'yu-ŭs.
undaunted—ŭn-dänt'ed, or -daunt'-.
ŭn-der-neath', or -neath'.
ŭn-der-sīgned'.
undiscerned—ŭn-diz-zērnd'. See sacri-

undiscerned—ŭn-diz-zernd'. See sacrifice.

ŭn-ex-pect'ed, not -ŭd. See ailment. ŭn-fre-quent'ed, not un-fre'quent-ed. ŭn-fruit'fül, not -frut'-. unguent—ŭng'gwent. unhandsome—ŭn-hand'sum. unheard—ŭn-herd'.

Webster said ŭn-herd'.

ŭn-ĭn'ter-est-ed.

ŭn-in'ter-est-ing.

One of the most common of errors is the misplacing of the accent of the verb *interest* and its derivatives. See note on *interesting*.

unison—yū'ne-sŭn. Smart says yū'ne-zŭn.

ū-nīt'ed-ly, not -ŭd-.

ŭn-kind'ness, not -nŭs. See ailment.

ŭn-lẽarn'ed, adj., not -lẽrnd.

ŭn-måsk', not -måsk'. See advance.

ŭn-prĕç'e-dĕnt-ed, not -prē'ce-.

ŭn-ru'ly. See accrue.

unscathed---skātht'.

ŭn-tūne', not -tun'.

un-tu'tored, not -tu'-.

unvanquished—ŭn-văng'kwisht.

ŭn-wā'ry.

ŭp'mōst, not -mŭst.

 $ar{\mathbf{U}}'$ rą-nŭs.

usage—yū'zaj, not -saj.

usurious—yū-zhū'rṛ-ŭs. ū-şûrp', *not* -sûrp'.

uxorious—ŭgz-ō'ri-ŭs.

## V.

This character represents a uniform conso-

nant sound, and is never silent. (See U.)

In German the letter v invariably has the sound-of f, except in words derived from foreign languages.

văc'çine, or văc'çine.

va-gā'ry, not vā'ga-ry.

"They changed their minds,
Flew off, and into strange vagaries fell
As they would dance."

—Milton.

văl'et; in French, vă'lā'.

valet de chambre (French)—và'lā' de shŏng'br.

va-lise'.

văl'u-a-ble, not văl'u-bl, nor văl'u-a-bl.

vanquish-văng'kwish.

vā'ri-e-gāte, not va-rī'-.

vā'ri-e-gāt-ed.

vā'ri-o-loid, not văr'i-.

vā-ri-ō'rum.

vāse, or vāse.

For the pronunciation väz, in imitation of the French sound—more frequently heard in Eng-

land than with us—there is no authority whatever; nor is there authority for vawz, which was only permitted by Jameson. The pronunciation to which we give the first place is unquestionably the most rational and most euphonious, especially in the plural.

"I have a pretty fancy for bric-à-brac and antique vases; Know how to carve a cabinet and make books on the

vaunt, or vaunt.

vē'he-mĕnce, not ve-hē'mence.

vē'he-ment, not ve-he'ment.

věľvet, not -vit.

věn-důe', not -du'.

Venezuela—vĕn-e-zwē'lā, or -zwā'lā.

vē'ni-al, or vĕn'ial.

venison—vĕn'zn, or vĕn'e-zn.

This word is rarely pronounced in three syllables.

venue—vĕn'yu, not vē'nū.

veracious—ve-rā'shus, not -rash'us.

ver-bōse', not -bōz'.

vēr'di-grïs, or -grïs.

verdure—verd'yur, or -yur.

vermicelli—ver-me-sel'e, or -chel'e.

vermilion—ver-mil'yun, not -mil'e-un.

version—vēr'shun, not -zhun.
vēr'ti-gō, ver-tī'-.
vesture—vēst'yur.
vēs'sel, not vēs'l.
vět'er-i-na-ry, not vět'ri-na-ry.
Vibert—vē'bār'.
viç'i-naġe.
viç'i-nal, or vi-cī'nal.
vi-cĭs'si-tūde. See adduce.
vĭc'to-ry, not vĭc'try.
victuals—vĭt'tlz.

"This corruption, like most others, has terminated in the generation of a new word; for no solemnity will allow of pronouncing this word as it is written. *Victuals* appeared to Swift so contrary to the real sound, that, in some of his manuscript remarks, he spells the word vittles."—Walker.

villain—vil'lin, not vil'lŭn.
vin'di-cā-tive.
vin'di-ca-to-ry.
vi'o-lĕnce, not -lŭnce.
vi'o-lĕnt, not -lŭnt. See ailment.
vi-rā'gō, o' vi-rā'-, not -rā'-.

Virchow—fĭr'kō. virile—vĭr'il, or -īl. virtue—vĭrt'yū.

"Dr. Hill published, in a pamphlet, a petition from the letters I and U to David Garrick, Esq., both complaining of terrible grievances imposed upon them by that great actor, who frequently banished them from their proper stations, as in the word virtue, which, they said, he converted into vurtue; and, in the word ungrateful, he displaced the u, and made it ingrateful, to the great prejudice of the said letters. To this complaint Garrick replied in the following epigram:

'If it is, as you say, that I've injured a letter,
I'll change my note soon, and, I hope, for the better.
May the right use of letters, as well as of men,
Hereafter be fixed by the tongue and the pen.
Most devoutly I wish they may both have their due,
And that I may be never mistaken for U.'"

- Walker.

vĭr'u-lĕnce, *not* vĩr'-. vĭr'u-lĕnt.

It will be observed that i in these two words has the sound of i in vista.

viscount-vi'kount.

vĭş'or.

There is but little authority for *vī'zor*. It is only permitted in the later editions of Webster.

visual—vĭzh'u-al.

vivacious—vi·vā'shus, not -văsh'us. vizier—viz'yer, or vi-zēr. vō'ca-ble, not vŏc'a-. vŏl'a-tile, not -tīl. vŏl-cā'nō, not -cä'nō.

The latter pronunciation, although etymologically correct, is so seldom heard as to sound pedantic.

volume—vŏl'yum. Webster said vŏl'um.

von (Ger.)—fun, not von.

This German monosyllable is pronounced precisely like the English word fun, except that its utterance is somewhat shorter or more abrupt. Hence we should say fun (not von) Arnim, etc.

## W.

This letter is a consonant (or more correctly a semi-vowel) at the beginning of a word or of a syllable, and when preceded by a consonant in the same syllable. Its combination with a preceding a in the same syllable produces the sound of broad a in hall, as in lawn; with e, a diphthong sounding like long u, as in new, or, if preceded by r or y, like the u in rule—i. e., like long oo—as in crew, yew; with o, the diph-

thongal sound sometimes also represented by ou, as in town, or that of long o (the w having no

effect), as in glow.

It is always silent before r in the same syllable, as in write, wring, wren, wrong, etc.; it is likewise silent in the words sword, answer, two, toward.

Before another vowel in the same syllable, it is frequently represented by u, as in languor, question, etc.

In German, w has the sound of v in English.

waft, not waft. See advance.

Wagner—väg'ner.

Wä-hä'beeş.

waistcoat—wāst'kot, or wĕs'kot.

wan-won, not wan.

"Mr. Sheridan has given the a, in this word and its compounds, the same sound as in man. Mr. Scott and Dr. Kenrick have given both the sound I have given and Mr. Sheridan's, but seem to prefer the former by placing it first. I have always heard it pronounced like the first syllable of wan-ton; and find Mr. Nares, W. Johnston, and Mr. Perry have so marked it."— Walker.

wâr'y. wassail—wŏs'sil. weapon—wĕp'n, wĕp-ŏn. well, *not* wăl. we, or we, according to the stress it should receive.

"We  $[w\bar{e}]$  go to Boston; they to Chicago."

"We [we] hope to see you when we [we] arrive; if we [we] do not, we [we] shall be disappointed."

Weber—vā/ber. wĕst/ward, not -ŭrd. wharf, not wôrf. whêre/fōre, or -fŏr.

A goodly number of the orthoëpists say  $wh\bar{a}r'-f\bar{o}r$ , and Smart is among them.

whêre-with', or -with'.
whêre-with-al'.
wheth'er, not weth'.
which, not wich.
while, not wile.
whis'key, not wis'.
whole—hôle, not hul. See cooper.
whôle'sāle, not hul'.
Wieland—vē'land.
wife; possessive, wīfe's, not wīves.
Winckelmann—vink'el-man.

wind, or wind.

"These two modes of pronunciation have been long contending for superiority, till at last the former [wind] seems to have gained a complete victory, except in the territories of rhyme. Mr. Sheridan tells us that Swift used to jeer those who pronounced wind with the i short, by saying, 'I have a great mind to find why you pronounce it wind.' A very illiberal critic retorted this upon Mr. Sheridan by saying, 'If I may be so boold, I should be glad to be toold why you pronounce it goold.' . . . Mr. Sheridan and Mr. Scott give the same preference to the first sound of this word that I have done. Kenrick and Mr. Barclay give only the short sound. Mr. Perry joins them in this sound, but says in dramatic scenes it has the long one. Mr. Nares says it has certainly the short sound in common usage, but that all our best poets rhyme it with mind, kind, etc.; and Mr. Smith observes that it is now the polite pronunciation, though against analogy."—Walker.

wĭnd'pīpe.

Wind'pipe is antiquated. wind'ward, not -ŭrd. wise'ā-cre.

Worcester says wişe'a-cre. with, preposition, not with. with, or withe, a twig—with. women—wim'en, not -un.

wont, verb and noun-wunt.

won't-wont, not wunt.

wonted—wunt'ed.

word-werd. See advertisement.

work-werk.

world-werld.

worst, verb and adj.—werst.

worsted—woost'ed, or woorst'ed.

worth—werth, not with.

wound—woond, not wownd, which is antiquated.

wräth

Smart says rath.

wräth'fül.

wreath, noun—reth, not reth; plural, wreaths—rēthz, not rēths.

wreathe, verb—reth.

wrestle-res'sl.

wrestler-res'ler.

wristband—ristband.

wrong. See accost.

wroth, adj.—rawth.

## X.

THE regular sound of this letter is like ks, as

in tax, excuse, etc.

It has a soft or flat sound like gz when the following syllable begins with an accented vowel, as in exist, example, etc. It also has the sound of gz in some words derived from primitives which have that sound, when not followed by an accented vowel, as in exemplary.

When x begins a word, it has the sound of z,

as in  $x\bar{e}'bec$   $(z\bar{e}'\bar{b}ek)$ .

xăn'the-ine. xerophagy—ze-rŏf'a-je. xy-lŏg'ra-phy. xy-loi'dine.

# Y.

This letter at the end of a word, preceded by a consonant, is generally pronounced short and indistinct like obscure e, as in many, comely, policy, etc. The exceptions are monosyllables and their compounds, as dry, fiy, by, whereby, wry, awry, etc.; verbs ending in fy, as magnify, beautify, and a few others—for example, supply, multiply, reply, etc.

The sound of y is heard in many positions where it is either unexpressed, or is represented by i or e; as in union (yūn'yun), righteous (rīt'yus), etc.

yacht—yŏt, not yăt. ycleped—e-klept'. vĕs.

Walker and several other orthoëpists said yis, but this pronunciation is now obsolete.

yesterday—yĕs'ter-dā, or -da. vět, not vit.

"The e in this word is frequently changed by incorrect speakers into i; but, though this change is agreeable to the best and most established usage in the word yes, in yet it is the mark of

incorrectness and vulgarity.

"Dr. Kenrick is the only orthoepist who gives any countenance to this incorrectness, by admitting it as a second pronunciation; but Mr. Sheridan, Mr. Scott, W. Johnston, Mr. Perry, and Mr. Smith give the regular sound only."— Walker.

yew-yu. volk-yōk. yŏn'der, not yĕn'-, nor yŭn'-. you--yu.

your—yur, when emphatic; otherwise, yur, or yer.

In the latter case the word is pronounced precisely like the last syllable in the word *lawyer*.

"What judgment shall I dread, doing no wrong?
You [ye] have among you [ye] many a purchased slave,
Which, like your [yur] asses and your [yur] dogs and
mules,

You [ye] use in abject and in slavish parts, Because you [ye] bought them  $[th^2m]$ ; shall I say to you [ye].

Let them [th'm] be free, marry them [th'm] to your [yur] heirs?

Why sweat they [tha] under their [ther] burdens? let their [thar] beds

their [thâr] beds

Be made as soft as yours [yurz], let their [thâr] palates

Be seasoned with such viands. You\* will answer,

The slaves are ours! So do I answer you [yu].

The pound of flesh which I demand of him\*

Is dearly bought, is mine, and I will have it!

If you\* deny me [me], fie upon your [yur] law!

There [ther] is no force in the decrees of Venice.

I stand for judgment:—answer: shall I have it?"

-Shylock.

The writer would take occasion now to say that he is not of opinion that the sound of the pronouns should always either be brought out distinctly and fully, or that it should be touched very lightly, in strict accordance with the markings he has given, which are intended to repre-

<sup>\*</sup>Here the rhythm and not the sense lengthens the vowel somewhat, which accounts for the quantity of the sound being left unindicated.

sent only the two extremes. Much must be left to the discretion of the reader, who, it is believed, if he takes the trouble to observe and to give the matter a little thought, will quickly come to the conclusion that nothing tends more to make one's delivery stilted and unnatural than the continual bringing out of the full name-sound of the pronouns, after the fashion of so many of the would-be correct.

## 7.

This letter has the sound of soft s, as in maze, gaze, zone. In some words, combined with a succeeding vowel, it has the sound of zh, as in azure, glazier, etc.

In German, it has the sound of ts; in Spanish, that of th as in thin, or (in Spanish America)

of sharp s as in sun.

Zamacois (Sp.)—thä-mä-kō'is. zealot—zĕl'ot, not zē'lot.

"There are few words better confirmed by authority in their departure from the sound of their simples than this and zealous. If custom were less decided, I should certainly give my vote for the long sound of the diphthong; but, as propriety of pronunciation may be called a compound ratio of usage and analogy, the short sound must, in this case, be called the proper one."—Walker.

zē'nith.

"I never once called in doubt the pronunciation of this word till I was told that mathematicians generally make the first syllable short. Upon consulting our orthoëpists, I find all who have the word, and who give the quantity of the vowels, make the e long, except Entick. . . . If this majority were not so great and so respectable, the analogy of words of this form ought to decide."— Walker.

Smart says zěn'ith.

Zeūs, not Zē'us. zọ-ŏl'ọ-ġy, not zọzō-ọ-lŏġ'i-cal, not zọ-ọ-. Zunz (Ger.)—tsŏŏnts.

#### SUPPLEMENT.

ONE of the objects I have in view in adding to this manual is to make an opportunity to say something about the pronunciation of conversant, exemplary, obligatory, and peremptory. All the dictionaries in general use accent these four words on the first syllable, and all the English-speaking world, except the few that chance to know how the modern orthoëpists mark them, accent them on the second. The dictionary ac-

centuation is as difficult as it is unnatural, the case of conversant excepted, and ought, in my judgment, to be abandoned, not only because it is difficult, unnatural, and unpopular, but also because, if we go back to the dictionaries published a hundred years ago, we find that the weight of authority was then decidedly on the side of the second-syllable accent. I have recently consulted twelve dictionaries published between the years 1730 and 1799, with the following result: Conversant is accented in ten of them on the second syllable; exemplary in all of them on the second; obligatory in eight on the second; and peremptory in seven on the second. Walker, whose dictionary appeared in 1791, accented all four words on the first syllable, and the later orthoëpists appear to have been content to follow his example. If Walker's accentuation was ill-advised, as the result, it seems to me, clearly proves, then we shall do well to allow usage, seconded as we see by ample authority, to be the umpire, and say, conver'sant, ex-em'pla-ry (egz-), ob-lig'a-to-ry, and per-ĕmp'to-ry.

acacia—a-kā/she-a. ăc/cu-rate, *not* ăk/er-ĕt.

Vowels in syllables standing next to accented syllables are generally obscure; there are, however, a considerable number of vowels so situated, and that Worcester marks obscure, which properly receive their long sound somewhat shortened. Of these, u is the one most frequently met with. Giving these vowels their full long sound has the same effect that it has to make the pronouns, articles, prepositions, and conjunctions too prominent: it makes the speaker appear pedantic and self-conscious. He speaks best whose manner of speaking is least noticed. A few of the words in which this peculiar vowel appears are accurate, adulation, deputize, emolument, occupation, occupy, particular, perpendicular, and superior. Uthus situated is sometimes obscure; in disputant and disputable, for example. See opinion, also licentiate.

#### acoustics.

All our dictionaries pronounce the ou of this word ow, while nearly the whole English-speaking world, as far as my observation goes, pronounce it oo. Many persons boldly pronounce it oo, knowing that the authorities are against them. Squator is another word treated in like manner. I am of opinion that this manual has heretofore been in error in condemning, in common with the dictionaries, the wellnigh universal mode of pronouncing this word. If usage and not the orthoëpists make the law, then it is the duty of "The Orthoëpist" to sanction and not to condemn a-koos'tiks. A-kows'tiks, one of "The Orthoëpist's" critics very justly says, "is a most unlovable pronunciation."

Arkansas—är'kan-saw.

This is now, by act of the State Legislature, the legal pronunciation. Usage was long divided between this and är-kan'sas.

a-cū'men, *not* ăk'ụ-men. adobe (Sp.)—a-dō'bā. Ajaccio—ä-yät'chō. ar-bū'tụs.

In the last edition of Webster's dictionary the accentuation of this word, to make it accord with the Latin, is changed from that recommended here to är'bu-tus. Usage and authority, however, not only in English but also in German, decidedly favor placing the accent on the penult, which is certainly the more euphonious accentuation to the English ear, and the one that undoubtedly will prevail.

Ar-ehi-mē'dēṣ.
as-phālt', not as-phālt'.
au'tŏp-sy.
Beaconsfield—bĕk'unz-fēld.
Bē'li-al.
bicycle—bī'ce-kel.
Bŏs'ton, not baws'ton.
carrousel (Fr.)—kăr'rōō'zĕl'.
cär-nĭv'o-rā, not kär-ni-vō'rā.

cā'se-ĭne.

cä-şï'nō (It.)—a little house.

casualty—kăzh'u-al-te. See accurate. căt-a-ma-răn'.

Incorrectly marked in the old editions of Worcester, ca-tăm'a-răn.

Cau-cā'sian, or kau-kä'zhi-ăn.

cā've-ăt, not kăv'.

ce-răm'ic, sē-.

châr'y.

chiaro oscuro (It.)—kē-ā'rō ŏs-ku'rō.

clī-măt'ic.

The vowel *i* is often long in the initial syllables *i*, *bi*, *chi*, *cli*, *pri*, *tri*, though not under the accent, as in *ideal*, *biography*, *chirology*, *climatic*, *primeval*, *tribunal*, etc.

com-man-dant' or -man'-.

The pronunciation of this word is a compromise between the French and the English.

cŏm'mon-al-ty.

coquetry—ko'-kĕtre.

dyn'am-ite, or di'năm-ite.

elongate—e-lŏng'gāt.

N, ending an accented syllable before g, k,

hard c or ch, or qu, often has the sound of ng; as in anger, ankle, rancor, anchor, banquet, etc.

epizoötic—ĕp-i-zō-ŏt'ic.

fa-năt'ic, not făn'a-tic.

floor-flor, not flo'ä.

Careless speakers often fail to articulate the letter r when it follows a vowel in the same syllable.

from, when emphatic; otherwise, from.

Geikie—gē'kē.

gla-dī'o-lŭs, not gla-di-ō'lus.

Goethe—Gē-tā (nearly).

hĕr'ald—her as in heretic and ald as in Donald, not hŭr'rŭld.

He-rod'o-tus.

Her-mi'o-ne.

hĕt-er-ŏph'e-my.

hy-gi-ĕn'ic.

hy-pēr'ba-ton.

Jacques (Fr.)—zhǎk. Jaques, in "As You Like It," is pronounced jā'quĕz.

Lin-naē'us, Lin-naē'an.

majolica—ma-jŏl'i-ka.

Ma-lay'.

mạ-nī'a-cal, *not* mā'nị-a-cal. măt-u-tī'nal.

metonymy—me-tŏn'e-me.

Michaelmas—mĭk'el-mas.

mī-crŏs'co-py, not mī-cro-scŏp'y.

New-found'land.

This accentuation is believed to accord with the best usage.

ôr'ehid, ôr'ehis.

o-vip'a-rous, not o-vi-pa'rous.

parquet (Fr.)—pär'kā'.

pås'tor, not pås'.

quĕr'u-loŭs, not quer'u-.

Both Webster (ii) and Worcester (ii) mark the u of this word, together with the u in a few other words, incorrectly. It is properly long, somewhat shortened. Forming a syllable by itself, it is not affected by the r. See accurate.

re-cūsant—rek'-ū-zănt.

Sär-dăn-a-pā'lus.

se-răph'ic.

Sĕv'ille.

tạ-rănt'u-là.

tẹ-lĕg'rạ-phẹr, not tĕl'e-grăph-er.







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